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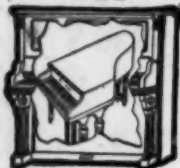
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APRIL 2, 1905.

BULOW'S "three great Bs"—Bach, Beethoven and Brahms—commanded our attention at the closing concert of the Philharmonic series under Nikisch Monday evening. Bach was represented by his "Brandenburg" concerto in G major for string orchestra, Beethoven by his second, and Brahms by his first symphony. This Bach concerto is the third of the six so called "Brandenburg" concertos for orchestra, composed in 1721 for Christian Ludwig, Markgraf of Brandenburg. This Hohenzollern prince was a great lover of music, and he requested Bach to write some compositions for his private orchestra. The great composer must have had a very high opinion of the prince's musical perspicuity, for he wrote in the dedication: "In accordance with the very gracious order of Your Royal Highness I have taken the liberty of rendering my humble devotion in these concertos which I have adapted to various instruments, and I pray Your Royal Highness not to look upon their imperfections with that severity of judgment so fine and delicate which Your Royal Highness is so well known to possess for musical compositions." Here is a remarkable manifestation of modesty from one of the most gigantic minds the world has ever seen! In the whole pre-classic period up to the great symphonic era of Haydn, Mozart and Beethoven, no instrumental works equal in wealth of conception or in finish of execution these six "Brandenburg" concertos. Even Handel's twelve "Concerti Grossi," which in many ways resemble those of Bach, do not reveal such pregnancy of thought and such contrapuntal skill. The original manuscript score of this G major concerto, by the way, is in the possession of the Berlin Joachimsthal High School or "Gymnasium."

How simple the main theme of its first allegro seems, and yet what a wealth of development Bach conjures up out of it! It appears in the three different groups of the strings, in the upper, middle and lower registers, now with puissance of expression, now with lightness and delicacy, now shyly and coyly, now boldly, and thus sports like a trout in a brook, with apparently endless possibilities, until suddenly the second theme appears. Curiously enough, this G major concerto has no slow movement, and to fill in the void the andante for two flutes and strings from the fourth of this same series of concertos was played. Some of the Berlin critics growled at this, but it is very likely that Bach himself intended that a slow movement should be added here as "Einlage," else why the chords at the close of the first movement with the modulation into E minor?—for the second allegro goes right on in G major. The performance of the work was admirable.

In the Beethoven symphony Nikisch was not at his best, but he more than atoned for this with his wonderful reproduction of the Brahms C minor symphony. I have never heard this glorious work so marvelously played. It was like an inspiration direct from above. Nikisch seemed to hypnotize each man in the orchestra and compel him to do his very best, and the result was a performance in grandeur of conception and in beauty and finish of performance that will long live in the memories of the habitués of these concerts.

It was interesting to hear the Beethoven second and the Brahms first symphonies in juxtaposition. It must be con-

fessed that Brahms shows a great advance over Beethoven, but then he had the advantage of all of Beethoven's symphonies, as well as of those of Schubert and Schumann, which came as forerunners to his own. Moreover, this first symphony bears the opus number 68, showing it to have been written when Brahms was in the plenitude of his powers, whereas Beethoven's second is his opus 36. Then, too, the subsequent Beethoven symphonies show much greater growth than those of Brahms. In my opinion Brahms never surpassed this, his first symphonic effort.

This was Nikisch's 100th concert under the Wolff régime. That is, it was his 100th evening of the regular Philharmonic series, for, counting the public rehearsals and extra concerts given for the benefit of the orchestra's pension fund, this was his 218th appearance here. The great conductor was presented with a big laurel wreath with the figures "100" inscribed on it in large golden letters, a tribute given by the concert direction Hermann Wolff. The applause at the close of the program was tremendous.

Wilhelm Backhaus gave his third recital before a good sized audience in Beethoven Hall on Wednesday evening. Backhaus has achieved the most notable success of all the new pianists of the season here in Berlin. He is a born

is masterful, his tone always remaining beautiful in all the various gradations of nuances, from the softest pianissimo to the loudest fortissimo. Moreover, Backhaus' interpretations reveal a versatile musical mind. On this evening he played Bach, Beethoven, Chopin and Liszt, and he played them all extremely well. It is true that he has not sounded the heights and depths of Beethoven. He lacks the intensely appealing, deeper emotion necessary to bring out to the full all that there is in a Beethoven adagio, and he also lacks the soul and tenderness required by some of the Chopin compositions—for instance, the F sharp major nocturne and the A flat etude. Backhaus has not the profoundly emotional nature and the lyric dreaminess to adequately disclose the more poetic side of the great Pole. Yet how majestically he played the big A flat polonaise, and how beautifully he gave the A flat ballade! With what delicious delicacy of touch and technic did he give the berceuse! Here he drew forth tones like echoes wafted from fairyland, so charming were they and so ethereal.

Backhaus' reading of the Bach "Italian" concerto was clear, lucid, analytical, and given with great and sustained purity of style. In the Brahms G minor rhapsody also he played with authority and with mature conception, although one could have wished for deeper expression. Not that Backhaus lacks solidity in his Brahms playing, nor that his musical feeling is ephemeral, but that he does fall short in an indefinable something. His musical utterances are wonderfully charming, marvelous, often impassioned, but they are not profound. Yet with his youth and his many admirable qualities Backhaus is bound to grow, and bids fair to become one of the most significant piano personalities of the immediate future.



ARTHUR NIKISCH.

piano genius, a master of all the technical and intellectual resources of his instrument, who combines a high order of musicianship with absolute certainty and assurance and a fiery delivery. His technic is remarkable, all the more so considering his age, for he is apparently not more than twenty years old. Brilliant, clear, sure, pearly, it conquers all kinds of fingerwork with unerring certainty and with dazzling effect. I know of no other pianist of his age with any such technical command, and, in fact, in this respect he ranks not far from the giants of the keyboard like Rosenthal, Busoni and Godowsky. His chords, too, are powerful, and in cantilena he has a good singing legato. His touch

E. N. von Reznicek, composer and conductor, at a concert with the Philharmonic Orchestra at Beethoven Hall brought out as a novelty his symphonietta in B flat major, this being its first public production. He gives German appellations to the four movements, calling the first "Lustig, aber nicht sehr schnell," the second "Rasch und leicht," the third "Mit abgeklärter Ruhe," and the fourth "Sehr lustig." This habit of some German composers, introduced by Schumann, is in my opinion not a commendable one. Musicians not conversant with the German language would not understand the meaning of the four movements, while the familiar Italian expressions are well known to natives of every land. The second movement of this symphonietta, which in the ordinary Italian phraseology would be called a "scherzo," is a bright, joyous piece of many beauties. The third movement, an "andante," I should consider the best of all. It is poetic and melodious, with some beautiful cantabile passages for the strings. In the last bar of this Reznicek produces an unexpected and surprising effect by closing with a dissonance. The other two movements were weak and lacking in continuity of ideas. The finale belies its name of "Sehr lustig," yet the ground tone of the composition in its entirety is a merry one. On the whole, Reznicek's style is too heterogeneous, suggesting now Wagner and now Strauss.

The overture to the same composer's opera "Donna Diana," which was also performed, is a charming, spirited piece of music, clear and easily understood, both in substance and in physiognomy. Of three songs, also from his pen, two, "Wägentenlust" and "Ein Weib," are compositions of merit, well written both for voice and for piano. They were admirably sung by Ernst Kraus, of the Royal Opera, to the accompaniment of the composer. As a conductor Reznicek inclines to drag. In striving for breadth and poise he overdoes, and takes everything at too slow a tempo, thus often spoiling the effects.

The other program numbers were the beautiful Brahms A major serenade for small orchestra and Weber's "Invitation to the Dance" in the Berlioz instrumentation. What a splendid piece of instrumentation is this orchestral adap-

tation of the Frenchman! In the true sense of the word it is masterly.

Tuesday evening at a Philharmonic Popular concert I heard Gersterkamp, the second concertmeister of the orchestra, for the first time. During the winter there are so many other concerts that the critics rarely have time for the Philharmonic "Pops," although at these symphony evenings three times a week one may hear the best that there is in musical literature, played by one of the world's greatest orchestras. Tuesday I heard an excellent performance of the Beethoven "Eroica" symphony under August Scharrer, and Gersterkamp in the Vieuxtemps A minor violin concerto. Gersterkamp is a sterling violinist. He has a big, clean technic, supple bowing, sound musical judgment, and energy of accent. His playing of the concerto left little to be desired. This work, the fifth of the Vieuxtemps series of concertos, is not grateful in the popular sense of the word, and has not won public approval after the manner of the same composer's E major and D minor concertos. None the less this composition is one of the great Belgian's best efforts—in form, in employment of the orchestra, and in treatment of the solo violin.

What a pity that Vieuxtemps and Wienawski, with their marvelous instinct for and knowledge of violin effects, could not have had the ideas of a Beethoven or a Brahms! What violin concertos would then have been given to the world! Or if Beethoven and Brahms had had the violin knowledge of a Wienawski and a Vieuxtemps it would have been better yet. The Beethoven concerto is far better adapted to the instrument than the contrary and unwieldy Brahms, but in its passage work it is too simple, and then the practical absence of polyphonic writing for the solo instrument is a shortcoming. Both composers, with all due regard to the intrinsic worth of their violin concertos, which tower in their majestic grandeur far above all like creations, thought too symphonically, and their knowledge of the possibilities and limitations of the violin was too restricted to admit of their exhausting the instrument's full scope of expression. Of course, with such Titans the musical thought was of paramount importance, and they often lost sight of the vehicle of expression. As Beethoven once exclaimed, when a violinist once made the complaint that the first violin part in one of his last big string quartets was unviolinistic and impracticable: "Do you suppose I am thinking of your wretched fiddle when the spirit moves me?" Beethoven, however, really had some practical knowledge of the violin, for in his youth his father compelled him to study it, greatly to young Ludwig's sorrow, for he did not love the instrument. In this case the world owes a debt of gratitude to that father's severity, otherwise the Beethoven concerto would not have been what it is.

Brahms, on the other hand, had no working knowledge of the violin whatever, as anyone who plays his concerto can testify, and when César Thomson made some changes in the composition and played his version of it to Brahms the great composer approved of the alterations, and said they were justified by the superior effects produced. With Leopold Auer and the Tschakowsky concerto it was the same thing. He made changes in the work of which the great Russian thoroughly approved, and it was a quarrel about other things, and not indignation over this "sacri-

lege," as some have called it, that prompted him to withdraw the dedication of the concerto to Auer.

Etelka Gerster gave a pupils' matinee at Bechstein Hall, in which a large number of her most advanced disciples appeared in solo and ensemble works by Donizetti, Giordani, Bach, Wagner, Rossini, Brahms, Verdi, Weber and others, making a long and varied program. Some excellent material was heard, and some of the girls, especially among the coloratura singers, displayed a high degree of technical skill and showed efficient vocal training, as well as esprit and temperament in their delivery.

The account of the following concert was written by my assistant, Miss Allen: "Erna Schulz, viola, and Richard Gloyen, bass, collaborated in a concert at Bechstein Hall on Thursday. Herr Gloyen was heard in numerous songs by Schubert, Schumann and Brahms, but as he sang often out of tune and always with conventional interpretation he did not especially distinguish himself. Fräulein Schulz made a much more favorable impression. In the Schumann 'Marchenbilder' and the Brahms F minor sonata for viola and piano she exhibited a good and at times beautiful tone, and a clear, adequate technic. Her conceptions smacked more of the commonplace than of the inspired, but as her accompanist, Robert Kahn, played in a peculiarly icy manner, that is not entirely her fault. If Fräulein Schulz can throw off the leaden mantle of Hochschule respectability that still hangs heavy about her playing she may very well become a real artist on her chosen instrument."

It is not generally known, at least not in America, that Otto Lessmann, editor of the Allgemeine Musik Zeitung, is a very successful teacher of interpretation, both for pianists and for vocalists, and that he has attained gratifying results in teaching diction and the German pronunciation to foreign singers. George Hamlin, whose enunciation here, as well as in Leipzig and in Dresden, called forth such great praise from the critics, studied with Lessmann, as also did Georg Fergusson and others. Mr. Lessmann himself speaks with wonderful distinctness, and has a thorough knowledge of the art of singing. He himself is a pianist, having studied with Liszt, and with his forty-three years' experience in Berlin as a music critic it is little wonder that he has such fine ideas about interpretation, especially of the piano and vocal literature.

David Popper's fortieth jubilee, which I mentioned last week, was celebrated in Budapest on March 29 with great honors to the famous 'cellist. Popper is a native of Bohemia, having been born in Prague December 9, 1843. He studied at the conservatory in his native town, which has turned out so many celebrated string players. His first position was that of 'cellist in the Prince of Löwenberg's private orchestra. At the Karlsruhe music festival in 1865 he achieved his first great public success, on the strength of which he was offered the position of first 'cello in the Vienna Royal Opera, which position he held up to 1873. In 1872 he married the famous pianist Sophie Menter, daughter of the well known 'cellist Joseph Menter, and the woman of whom Liszt said "She is the greatest pianist of her sex." The artist couple then made concert tours

throughout Europe, everywhere winning great success. In 1886 they separated, and since then Sophie Menter has gradually disappeared from public life. Although Popper is one of the greatest 'cellists that ever lived, he attained his fame more through his compositions than through his playing. He has been a prolific writer for his instrument and his works are among the best and most popular music that has been written for 'cello.

The Berlin Singakademie Choir, under the direction of Prof. Georg Schumann, will give three big Bach concerts at Eisenach on May 26 and 27, the proceeds of which will go to the fund that is being raised for the purpose of securing the house in which the great composer was born. On the evening of the 26th the "St. John's Passion Music" will be given in the venerable Georgian Church, before which Bach's monument stands, and on the following night the "St. Matthew's Passion Music" will be performed. On the morning of the 26th a big orchestral concert will take place, which will be devoted exclusively to instrumental music. Soloists of the first rank will be secured to take part in these concerts. This is the first time since the founding of the Singakademie, 114 years ago, that the organization will have sung outside of Berlin.

Hugo Heermann has been playing with great success in Nice and Monte Carlo. In the latter place he played the Brahms concerto for the fifty-eighth time. The papers speak in high praise of his supreme virtuosity, the purity and breadth of his style, and the depth of his sentiment. Heermann has been engaged for a tour of Australia during the coming summer.

Gustav Lazarus, director of the Berlin Conservatory, is a prolific composer. In spite of his great activity as pedagogue and as pianist he has found time to write over 100 compositions. With the assistance of Ella Koleit, vocalist; Karl Prill, violin, and Wilhelm Jéral, 'cello, he recently gave a program of his own works in Vienna, bringing out a trio in E minor for piano, violin and 'cello, a sonata in D minor for 'cello and piano, and numerous lieder and piano soli. The journals speak in warm terms both of Mr. Lazarus' piano performances and of his work as a composer.

César Thomson, the eminent Belgian violinist, lately played at a big Lisbon concert, given in honor of the German Emperor's visit to Portugal. The Portuguese King and Queen are both great lovers of music.

Walter Schulz, of Chicago, one of Sevcik's best pupils, recently appeared in concert at Halle, scoring a notable success. He lately spent a few days in Berlin, and while here played for me the Paganini concerto and Sarasate's "Carmen" fantasy, displaying splendid technic, infallible in-

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tonation, pure, sweet tone, and much musical intelligence. He intends to remain a year longer with Sevcik.

Reginald Hidden, another Sevcik pupil, and formerly of Portland, Ore., sailed for America from Hamburg last Saturday, accompanied by his wife and two children. For the last year Hidden has been studying with Sevcik, under whom he has made remarkable progress. He now contemplates settling down in Columbus, Ohio, the home of his wife. As Columbus is not overrun with fine violinists, and as Hidden achieved excellent results during his six years of teaching in Portland, he undoubtedly will find a good field in the Ohio capital.

The Dutch pianist Dina van der Hoeven, a prominent Berlin piano pedagogue, for many years assistant teacher to Carreño, intends at Easter to found a private school at her home in Berlin W., Marburger Strasse 17, with a special view to training teachers. With her large experience she ought to be successful in this new venture.

Mrs. Wilhelm Eylau is achieving remarkable results through her methods of teaching in so called hopeless cases. I recently heard four of her pupils—Ellen Freeman, of Troy, N. Y.; May Pershing, of Chicago; Dorothy Jensen, of Iowa, and Violet Turnbull, of Minneapolis. These girls came to Mrs. Eylau in bad condition, and they have studied with her from two to four months only. Miss Freeman had hands which most teachers would have considered beyond aid, so stiff and set were they, and it is really remarkable what Mrs. Eylau has accomplished with so bad a case in four months' time. The young lady played, among other things, the Liszt "Love Dream Nocturne, No. 3," in which she revealed a beautiful singing tone in the theme and already considerable finger velocity in the passages. Miss Pershing has hands of great size, but they were woefully lacking in flexibility and strength. In the Chopin first prelude, Grieg's "Norwegian Bridal Procession" and Liszt's sixth rhapsody, especially in the octave passages of the last named piece, she showed that although she has been with Mrs. Eylau only eight weeks she has already acquired a looseness of wrist and an independence of finger most encouraging. Miss Jensen and Miss Turnbull also were in great need of general "loosening up." Miss Jensen, in the Chopin C sharp minor scherzo, showed that she has gained greatly in flexibility of wrist and in strength of finger, and although she is not studying professionally and does not pretend to give a perfect performance of the work it is evident from her playing that she is getting fine results. Miss Turnbull has so small a hand that when she came to Mrs. Eylau she could only stretch only a sixth, and now she takes an octave with ease, and her filigree work is very clean and delicate. All of the girls produce a fine singing tone. Altogether it was an interesting test of what efficient instruction can do in apparently hopeless cases.

Georg Fergusson will give a pupils' recital in Beethoven Hall in the near future, when some ten of the best members of his large class will be heard.

Anna Morsch, one of the leading contemporaneous German music litterateurs, delivered a lecture in the large hall of the Architektenhaus on the lives of Adolf Jensen and Theodor Kirschner, two neglected lyric composers, masters of the miniature in the art of composition. Their poetic and ideal little creations stand in strong contrast to the realism of the present time. Kirschner's music offers much for the home and for dilettanti, while many of Jensen's works are well worthy of more public attention on the part of artists. The vocal and instrumental numbers were rendered by members of the Berlin Musikgruppe, among the most successful of which was the pianist Dina van der Hoeven, whose performances of "Wanderbilder" and "Idyllen" by Jensen were loudly applauded.

The complete concert and opera list of the week is as follows:

SUNDAY, MARCH 26.

Bechstein Hall—Etelka Gerster's Singing School.
Beethoven Hall—Sven Scholander, vocal.
Philharmonie—Matinee, Nikisch Probe; evening, Philharmonic "Pop."
Hochschule—"Beethovenfeier."
Royal Opera—"Euryanthe."
West Side Opera—Matinee, "Martha"; evening, "Die Liebesfestung."
National Opera—Matinee, "La Traviata"; evening, "The Marriage of Figaro."

MONDAY, MARCH 27.

Beethoven Hall—Frieda Kwast-Hodapp, piano.
Philharmonie—Nikisch Philharmonic concert.
Singakademie—New Orchestral Union, Gustav Hollaender directing.
Royal Opera—"Lohengrin."
West Side Opera—"Der Prophet."
National Opera—"Undine."

TUESDAY, MARCH 28.

Bechstein Hall—Ida Christensen-Geelmuyden, piano; Julius Thörnberg, violin.
Beethoven Hall—Henriette Schelle, piano.
Philharmonie—Philharmonic "Pop."
Royal Opera—"Der Barbier von Bagdad."
West Side Opera—"Die Liebesfestung."
National Opera—"Don Juan."

WEDNESDAY, MARCH 29.

Bechstein Hall—Adela Verne, piano.
Beethoven Hall—Wilhelm Backhaus, piano.
Philharmonie—Philharmonic "Pop."
Singakademie—Concert Union of the Kaiser Wilhelm Gedächtnis Choir.
Royal Opera—"Der Roland von Berlin."
West Side Opera—"Martha."
National Opera—"The Merry Wives of Windsor."

THURSDAY, MARCH 30.

Bechstein Hall—Erna Schulz, viola; Richard Gloyen, vocal.
Beethoven Hall—Benefit symphony concert, E. N. von Reznick directing.

Singakademie—Käthe Heinemann, piano.
Royal Opera—"Die Stimme von Portici."
West Side Opera—"Die Afrikanerin."
National Opera—"Die Fledermaus."

FRIDAY, MARCH 31.

Bechstein Hall—Carola Mikorey, piano.
Beethoven Hall—Lydia Jilyna, vocal.
Singakademie—"St. John Passion Music," Georg Schumann directing.

Royal Opera—"Margarethe."
West Side Opera—"Der Bettelstudent."
National Opera—"The Merry Wives of Windsor."

SATURDAY, APRIL 1.

Bechstein Hall—Hermann Klum, piano.
Singakademie—Felix Lederer-Prina and Martha Münch, vocal.
Royal Opera—"The Meistersinger."
West Side Opera—Matinee, "Die Ahnfrau"; evening, "Curious Women."
National Opera—"Don Juan."

The Concert Direction Sachs will increase the number of "Elite Concerts" to six next season, of which three will be given with orchestra, with star conductors. Mascagni has already been engaged and the services of Mahler and Mottl are probable. The same management will also give, in addition to these concerts, three "Elite" opera performances, with Sembrich, Bonchi and other stars. And to crown his efforts, Paul Liebling, the head of the bureau, is to bring Ernst Haekel to Berlin. The great naturalist will deliver a lecture at the Singakademie on April 13 on "Die Wurzel und Gipfel der Entwicklung" ("The Origin and Summit of Evolution"). Haekel has never lectured in Berlin, nor have tempting offers from the university here induced him to leave his beloved Jena, and his appearance will be a great event. Every educated person will be interested in hearing Darwin's successor and the German living exponent of the theory of evolution.

ARTHUR M. ABELL.

Hanchett's Lecture-Recital.

DR. HENRY G. HANCHETT has returned from Nova Scotia, where he went to play his program "A Life Story in Tones." The Halifax Herald says:

The execution, thoroughly artistic, such as is rarely heard in these provinces, carried unalloyed delight to the large audience present.

Since his return, aside from his teaching, Dr. Hanchett's time has been almost exclusively consumed by attention to his new plan of making available by correspondence the studies characteristic of his hundreds of analytical recitals that have been so often described and commended in these columns. This plan increases many times the opportunities for students to learn the structural beauties and artistic points that Dr. Hanchett finds beneath the surface of the great works of the composers.

Gluck's "Paris and Helen" was revived in Hamburg. The opera was voted one of Gluck's weaker works.

"Le Drapeau Blanc," by Pierre Maurice, was produced for the first time, in Angers, France.

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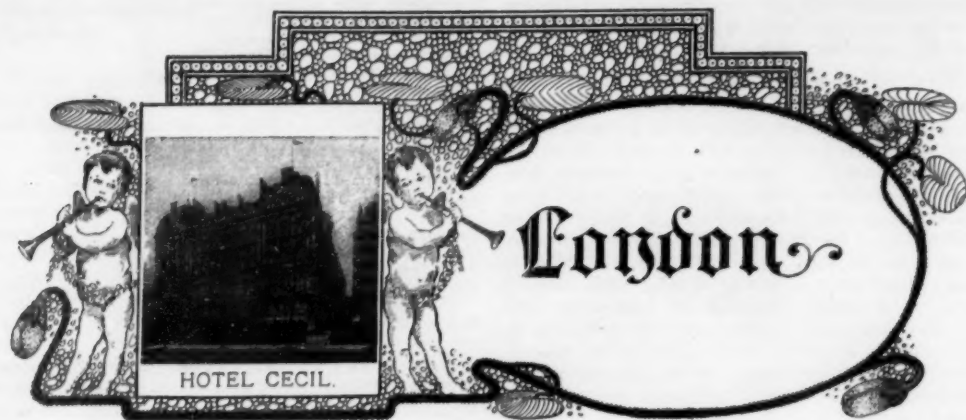
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HOTEL CECIL, LONDON,
April 5, 1905.

THE directors of the Philharmonic Society seem, like Kipling, to have "heard the East a-calling" lately, and at the second of their concerts, which took place at the Queen's Hall on Wednesday evening last, you really "couldn't hear naught else." At the head of the program they placed Arthur Hervey's new overture "In the East," an excellent example of local color properly applied, as fresh, vigorous and straightforward as anything that its composer has produced. Rimsky-Korsakoff's "Antar" symphony, however, which came at the beginning of the second part, is a work of fewer attractions. Local color is all very well in its way, but it should not be daubed on with a billsticker's brush, while, though few have any objection to program music in these days, music can hardly be expected to depict gazelle hunts and battles with flying dragons. The symphony was very well played by the orchestra under Dr. Cowen's direction, but it received a most chilly reception and it is improbable that we shall see another revival of it for a long while.

The feature of Wednesday's concert, however, was not the performance of "Antar" but the first appearance in London of Pablo Casals, the brilliant violoncellist, whom we had long known by reputation. Such glowing reports had reached England of Casals' playing that it would not have been surprising if we had been a little disappointed. In Saint-Saëns' A minor concerto and Bach's unaccompanied suite in C, however, he more than realized the nice things that had been said about him, and he made it evident at once that he is one of the greatest violoncellists of the day. The last few years have brought with them plenty of excellent cellists, but they have brought none of more remarkable powers than Casals, who has the fingers of a virtuoso and the brains of a great artist.

But successful as was his début, it was at the recital which he gave at the Aeolian Hall on Friday night with Harold Bauer that he gave the most remarkable exhi-

bition of his powers. The concert was one of the most delightful that have taken place here for years, for not only are both Bauer and Casals splendid artists individually, but they are peculiarly in sympathy with one another and they are so accustomed to playing together that their ensemble is absolutely perfect. Bauer's gifts as a pianist are, of course, so well known that it is unnecessary to dilate upon them. Very few members of the audience, however, can ever have heard Casals before, and his playing created a tremendous sensation. The 'cello can be a dull instrument in the hands of a performer of only moderate ability, but he showed what it can do when played by an artist of temperament. He seems to have every variety of expression and tone color at his command. His cantabile playing is exquisite, but so, too, is that of any number of other violoncellists. What differentiates him so greatly from the common herd is the passion and romance which he can breathe when occasion calls for it. Brahms' sonata in E, for example, is one of the least attractive of works when treated in the conventional way, but Bauer and Casals made the music glow with warmth and feeling. I, for one, have certainly never heard it made so human before, and I have never known a concert audience wax so enthusiastic over it as did that of Friday. Beethoven's sonata in A minor was no less finely played, while Bauer in Schumann's "Faschingsschwank aus Wien" and Casals in Bach's unaccompanied suite in D minor both gave masterly expositions of the art of interpretation which won them encores that they certainly deserved. It is to be hoped that they will see their way to giving another recital before long.

Charles Clark's second recital, which took place at the Aeolian Hall on Tuesday afternoon, attracted a far larger audience than did the first, and was in every way a complete success. Von Fielitz's "Eliland" is not, perhaps, the greatest of song cycles, and it is all the more to Mr. Clark's credit that he made it so interesting. Two of Duparc's songs, "L'Invitation au Voyage" and "Chanson Triste," were also beautifully sung, while Grace Hutchinson, who is, I believe, an American amateur of

some standing, showed that she has a very pretty voice and a good style in three songs by René, Grieg and Remberg, also joining Mr. Clark in a duet from Ambroise Thomas' "Hamlet."

Whatever a small section of the press and some of the more pedantic members of the musical profession may say, it is perfectly obvious that Strauss' "Sinfonia Domestica" has come to stay, and there were scenes of uncontrolled enthusiasm at the Queen's Hall on Saturday afternoon when the composer conducted the second performance of his masterpiece. Whether it was that Strauss brought out some of the orchestration more clearly than did Mr. Wood or that it was merely that a second hearing made some of the things that seemed obscure at first more plain it is impossible to say. Certain it is, however, that the feeling of freakishness and whimsicality which a few of the passages conveyed at a first performance disappeared completely, and the general impression of the grandeur and nobility of the whole work was strengthened immensely. Old fashioned critics may say what they like about the means employed being out of proportion to the humble program of the music, and they may carp to their heart's content at some of the orchestral effects. The fact remains that the music is intensely human and can scarcely fail to make a wide appeal in consequence. It was perfectly obvious that the audience as a whole enjoyed it, for at the end of the magnificent performance they went wild with enthusiasm, and Strauss had to bow his acknowledgments half a dozen times before they would be satisfied.

After the concert Dr. Strauss addressed the following letter to Edgar Speyer, the chairman of the Queen's Hall Orchestra, Limited:

While still completely under the impression of the wonderful performance of my "Sinfonia Domestica," which it has been my privilege to hear this afternoon, I cannot leave London without an expression of admiration for the splendid orchestra which Henry Wood's master hand has created in so incredibly short a time. He can indeed be proud of this little colony of artists, who represent both discipline and quality of the highest order.

After the thirty performances of the "Sinfonia Domestica" which I have conducted this winter and of which only very few indeed can compare with the masterly rendering of the new and in that sense youthful Queen's Hall Orchestra, I can well appreciate what an amount of hard work, expert knowledge and sympathetic comprehension of my intentions have been expended on this performance through the energy and self effacing labors of Mr. Wood. Performances such as these mark days of rejoicing in a composer's life.

May I ask you to transmit to the eminent conductor and his wonderful band of enthusiastic musicians the expression of my sincerest admiration and warmest thanks for the rare enjoyment given me today.

It will always be the greatest pleasure to me to be associated with the Queen's Hall Orchestra.

(Signed) RICHARD STRAUSS.

Jacques Thibaud is at present on a visit to London, and on Monday evening he opened a series of appearances with an orchestral concert at the Queen's Hall. In his own particular school of playing Thibaud has very few equals, and the warmth and richness of his tone and the finish of his style made his performances of Max Bruch's concerto in G minor and Beethoven's romance in F altogether delightful.

In Beethoven's romance in F, the air in G of Bach, a romance from a concerto by Wieniawski, and Sarasate's



DA MOTTA

PIANIST

He played the "Wanderer" melody in the adagio most delightfully, with a true appreciation of its rare poetic value. *** He is evidently a genuine musician.—*New York Evening Post*.

Mr. Da Motta played the fantasia with fine spirit, clarity of tone and crispness.—*New York Evening Telegram*.

Da Motta played with the skill of a highly accomplished pianist, with the lucidity and feeling of a practiced musician of fine and quick under-

standing, and with the polish of a virtuoso who has a delicate sense of style.—*New York Globe*.

Da Motta's début gave an inkling of his title abroad, "the Sarasate of the piano." His performance made a distinctly popular impression.—*Evening Sun*.

Da Motta is an admirable pianist. His conception of Schubert's fantasia is infused with sound and sweet feeling. He plays with fine knowledge and command of the mechanics of his art.—*New York Tribune*.

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"Zigeunerweisen" his beautiful tone, fine phrasing, and the wonderful charm of his cantabile playing were no less in evidence and keenly appreciated by an enthusiastic audience, which included many violinists. Señor Arbos conducted with great skill.

Hermann Bellstedt, the cornet soloist of Sousa's Band, has concocted for Estelle Liebling an enormously difficult set of variations on "Annie Laurie," which the gifted songstress delivers at all the Sousa concerts with overwhelming success. In Scotland the number created nothing less than a sensation and was always wildly encored. Sousa will play a "farewell" engagement in London before sailing for New York the middle of May.

Frederick Fairbanks, the American pianist, announces that his second recital, which was postponed from March 17, owing to a sprained wrist, will take place on April 15, at the Bechstein Hall.

LONDON NOTES.

The present season of the Curtius Concert Club will terminate on Saturday afternoon next, when Susan Strong will give a vocal recital and will sing several Italian, Russian and English songs.

Racine's "Athalie," with Mendelssohn's music, will be given by the London Academy of Music at the St. George's Hall on Wednesday and Saturday evenings, the 12th and 15th inst. The play will be produced under the direction of Charles Fry, who has been specially engaged to take the part of the high priest. The music will be performed by the orchestral chorus of the London Academy of Music, under the direction of Henry Beauchamp.

The prize of £100 offered by Chappell & Co. for the best light opera libretto has been awarded to H. D. Banning for his libretto entitled "Forget-me-not, or Government by Party."

The sixth meeting of the Musical Association was held in the King's Hall, Messrs. Broadwood's, Conduit street, yesterday afternoon, when a paper was read by Rosa Newmarch on the "Development of National Opera in Russia." Miss Grainger Kerr, Seth Hughes and Richard Epstein assisted.

Owing to the success of their first series of symphony concerts the directors of the London Symphony Orchestra announce two extra concerts at Queen's Hall. George Henschel, who has not conducted an orchestral concert in London for some years, will take charge next Tuesday afternoon, the program including Dvorák's symphony "From the New World." Arthur Nikisch has been engaged for Tuesday afternoon, June 6, when Tchaikowsky's "Pathetic" symphony and violin concerto will be performed, Maud MacCarthy playing the solo of the latter.

Agnes Nicholls, with her husband, Hamilton Harty, the Irish pianist and composer, will give a recital at Bechstein Hall this evening, when she will introduce new songs by Percy Pitt and Mr. Harty.

The Stock Exchange Orchestral and Choral Society announces that its sixtieth concert will be held tomorrow evening, when a performance of Beethoven's "Eroica" symphony will be given under the guidance of Arthur Payne.

Gilbert and Sullivan's opera "Princess Ida," which will be revived by the D'Oyly Carte Opera Company at the Coronet Theatre Thursday and Friday evening, was produced at the Savoy Theatre by the late D'Oyly Carte in 1884. The original cast included Leonora Braham, Rosina Brandram, Jessie Bond, Sibyl Grey, Rutland Barrington, Durward Lely, George Grossmith and Richard Temple. Former habitués of the Savoy will be sorry to hear that Miss Brandram is being treated in a nursing home for heart trouble.

At the Royal Academy of Music will be performed on Friday evening, May 5, under the superintendence of Frederic Corder, an original dramatic phantasy, with musical accompaniment, called "The House of Shadows," and written by E. L. Lomax, a student of the Tenterden Street Institution. "Dross," a music drama, with words by Paul Corder, will also be given on the same occasion. It should perhaps be mentioned that a special orchestra, scenery and effects are promised.

Mischa Elman, the Russian boy violinist, will make his second appearance in London at Charles Williams' orchestral concert at Queen's Hall on Friday evening.

Camilla Landi, who is taking part in the final Broadwood concert at the Aeolian Hall on Thursday evening, announces a recital of sacred music at Bechstein Hall for next Monday evening.

Ada Crossley's wedding will take place at St. Marylebone Parish Church at 2 o'clock on Tuesday next. An interesting feature of the service will be a bridal song, "O Perfect Peace," which has been composed specially for the occasion by George Clusam, and will be sung by twelve friends of the bride. Miss Crossley intends to continue her musical career, and is taking part in the Patti concert at the Albert Hall on June 1.

The London Choral Society announces performances of Sir Edward Elgar's "Caractacus" and Dr. Cowen's "John Gilpin" at Queen's Hall next Monday.

Sarah Fennings, the violinist, who has been studying for more than a year with Sevcik at Prague, will make her appearance in England at Bechstein Hall on Thursday evening, when she gives a recital.

Charles T. D. Crews, master of the Musicians' Company, has been elected a member of the committee of management of the Royal Academy of Music.

After a brief illness there has just passed away Josephine Agabeg, a well known pianist and teacher, whose friends and admirers were many. She was a sister-in-law of the late Edith Wynne.

By permission of the executors of the late Sir Augustus Harris two performances of "Carmen" will be given by the Lyric Operatic Society on the evenings of Thursday and Saturday at the Great Queen Street Theatre.

Concerts for the Week Ending April 8.

MONDAY.

Jacques Thibaud's orchestral concert, Queen's Hall, 8.
Dora Bright's concerto, Bechstein Hall, 8:45.
Anna Vogt's pupils' concert, Steinway Hall, 8.
Last Subscription Concert, Aeolian Hall, 8:30.

TUESDAY.

Royal Academy of Music students' orchestral concert, Queen's Hall, 3.
Charity concert, Grosvenor House, 3.
Concert in aid of the United Kingdom Beneficent Association, Steinway Hall, 3:15.
Arthur Friedheim's piano recital, Salle Erard, 3.
Meeting of the Musical Association, King's Hall, Messrs. Broadwood, Conduit street, 4:45.
Wilhelm Backhaus' orchestral concert, Queen's Hall, 8.
Clara Blumenthal's piano and violoncello recital, Bechstein Hall, 8:30.
Eleanor Felix and Cecilia Ray's first vocal recital, Aeolian Hall, 8:15.

WEDNESDAY.

Manuel Garcia's vocal recital, Aeolian Hall, 3.
Matinee ballad concert, St. George's Hall, 3.
Stock Exchange Orchestral Society, Queen's Hall, 8.
Agnes Nicholls and Hamilton Harty's recital, Bechstein Hall, 8:15.
Dora Mellor's recital, Steinway Hall, 8:30.

THURSDAY.

Thomas Meux and Amabel Marshall's vocal and instrumental recital, Bechstein Hall, 3.
Strolling Players' Orchestral Society's concert, Queen's Hall, 8:30.
Broadwood concert, Aeolian Hall, 8:30.
Charles Gillett's dramatic humorous and musical recital, Steinway Hall, 8:15.

FRIDAY.

Ashton Johnson's lectures on "Götterdämmerung," Aeolian Hall, 3.
Charles William's orchestral concert, Queen's Hall, 8.

SATURDAY.

Jacques Thibaud's first violin recital, Queen's Hall, 3.
Curtius Concert Club (Susan Strong's vocal recital), Bechstein Hall, 3:30.

Amy Robie in Italy.

AMY ROBIE, violinist, sailed for Italy Saturday, April 15, to spend some months in the study of art and music. She ended a busy winter by giving a recital at the Students' Club of the Church of the Ascension and a concert with the Haydn String Quartet, of which she has been first violin for several seasons, at the Christodora House. She has also played at private musicales.

Her summer address will be Thomas Cook & Sons, Piazza di Spagna, Rome.

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The second by Couperin and Rameau, Murschhauser, Mattheson and Muffat, and Domenico Scarlatti.

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DRESDEN.

FRANKLINSTRASSE 20, DRESDEN, April 2, 1905.

RICHARD HEUBERGER'S new opera "Barfüßele" at its initial presentation on March 11 won all hearts. There is so much true German "Gemüt" contained in the work that it, despite the deficiencies of the libretto and its loosely joined episodes, does not fail to impress the most rigid critic. A feature of the music is its note of natural expression, variety of moods, color, freshness and numberless quaint conceits. Heuberger in "Barfüßele" is absolutely unassuming; he does not startle, he does not make his way by personal exploitation, but presents himself simply as popular musician. The libretto has one big fault, viz., the abrupt break between the Vorspiel and the two following acts. Otherwise it most admirably catches the atmosphere of Auerbach's famous "Dorfgeschichte," after which it is remodeled by V. Léon, whose book gives the composer ample scope. The work, though lacking to some extent in unity of style and depth of knowledge, is sufficiently modern in design to exercise a spell over even those who found more faults with it than the writer. It scored a genuine success with the public. The well known story treats of the fate of two orphans, who in the first act cannot realize that their father and mother are no more. The chapter where death is explained to them is the most moving page of the book. The writing of Barfüßele's character is drawn from life, Minnie Nast's impersonation of the part likewise. The charming singer, who created the role, won a complete triumph. Burrian, Von Osten, Jaeger and Chavanne added to the fine ensemble. Schuch and the orchestra were glorious.

The Ash Wednesday concert in the Opera House should likewise be stamped an artistic event. Richard Strauss in person conducted his "Sinfonia Domestica," Scheidemann sang two songs ("Hymnus" and "Pilger") and Von Schuch directed Handel's "Concerto Grosso," of which parts were repeated.

Max Reger is creating a stir here. Bertrand Roth in his "music salon" gave him a hearing. Reger's artistic instincts are deeply seated, and he is much of an enthusiast. With Mahler, Bruckner and Nicodé he has "lengths" in common. Parts of his chamber music seem endless. On the occasion we heard songs given by Sanna von Rhyn and chamber music, all heavy musical fare; a series of contradictory terms, deep thoughts and good and bad jokes. His style is quaint, even stilted at times, but on the whole full of idealism. Reger seems a combative mind, ready to fight. Many people (even musicians) left the hall in full despair over his so called disharmonies.

Max Lewinger's last quartet soirée boasted of the assistance of Richard Burmeister, who as an interpreter of chamber music is equally prominent as a virtuoso soloist. Sinigaglia's Stimmungsvolles "Regenlied" and an etude were presented as highly interesting novelties. Beethoven and Goldmark were the other composers.

The Volkssingakademie is a noteworthy institution for popularizing art. Consisting exclusively of members of the working classes, whose musical sense is extremely advanced, it is a testimony on the high standard of Saxon

culture. W. Lützschg, Luise Ottermann and H. Giessen appeared as soloists. On the programs were (among others) Richard Strauss ("Taillefer"), H. Wolf, Draeseke and Liszt, a bold collection! The soloists were fully appreciated, entrance prices varying between 10 and 30 pfennigs (2 cents).

Another similar institution is the Verein für Mission, which lately gave a Liszt evening. Lolla Tanglowa contributed the E flat concerto. She played very well. Giessen as to Vortrag and dynamics also did excellent work.

Most pleasant affairs were the last "at homes" of Mrs. and Mr. Burmeister. A short program was given. Sinding's "Variations," which the host played with his talented pupil, Anna Charlier (a good musician), and Wildenbruch's "Hexenlied" to Burmeister's first rate performance of the piano part; also Liszt's "Hungarian Fantaisie," were given.

Washington's Birthday celebration consisted of a concert in the Gewerbehaus of American composers' works from Somervell, Nevin, De Koven (songs), and piano and violin selections from MacDowell and A. Sieberg, whose "Dream" was greatly commented on. Mr. Robertson and Beatrice Davidson were the successful singers.

In the pleasant hall of Dresden's first class Hotel Bristol a most fashionable "reunion" occurred, arranged by the Union of Pension Proprietresses. The preceding musicale, to which Dr. von Bary, of the Royal Opera, Else Gipsier, Mr. Rains, Sanna von Rhyn and other contributed selections, was enjoyed. His Excellency Count Seebach, the opera intendant, and other members of the society attended in person. Later a ball and a supper followed.

Merrick B. Hildebrandt, the American violinist and his wife Mariannina, in their concert introduced an interesting novelty (sonata) by Silvio Lazzari. Both artists did well and had brilliant criticisms.

Felix Draeseke's new opera "Fischer und Khalif" is represented to have been enthusiastically received in Prague. The composer and many Dresden musicians attended the representation.

Hedwig Fritz is a piano teacher of Eduard Reuss' school, whose pupils' recital won recognition. Reuss thinks highly of her capacity. He trusted his daughter to be taught by her.

The conservatory concerts are going on presently. More about them next time.

Max Lewinger and Richard Burmeister will give concerts in London in June.

A. INGMAN.

Florenza d'Arona in Copenhagen.

THIS distinguished vocal teacher, who has been in Rome until recently, will give lessons to a choice and select class of pupils at Copenhagen during the spring and summer.

Madame d'Arona's book, "The Siren's Net," published by F. Fisher Unwin, 11 Paternoster square, E. C. London, is now from the press. It refers to many interesting incidents that will be of interest to Americans.

SWITZERLAND.

V. MAINAUSTRASSE 24 I.
ZÜRICH, Switzerland, April 5, 1905.

THE fourth popular Symphony concert, under the direction of Dr. Hegar, took place in the Tonhalle on March 28. Elgar's overture "Cockaigne" and the symphonie No. 2 by Beethoven were on the program. The Elgar overture, while not important, was quite interesting. The Beethoven symphony was superbly played.

The fifth evening of the series of popular Symphony concerts took place last night, and offered an exceptionally fine attraction in the engagement of the Munich General Intendant Ernst von Possart, who recited "Das Eleusische Fest," by Schiller, and Wildenbruch's "Hexenlied," both with orchestral accompaniment by Max Schillings. The great actor's elocution was surpassingly fine. The Schiller poem had an especial significance here on account of the present enthusiasm for the approaching hundredth anniversary of the poet's death. No nation will honor him more than the Swiss, whose heart he had won by his immortal "Wilhelm Tell." The noble, elevating lines of the poem found a worthy interpreter in Possart, but it was in the lugubrious "Hexenlied" that he rose to the greatest height, because here he had the opportunity to run the gamut of all the human emotions. The impression he made in the part in which the supposed witch appeals to the monk for liberation from her prison and impending death will not easily be forgotten. Possart received an ovation, in which he made Dr. Regar share. Between the two poems the Cherubini overture "Anacréon" was played with noble dignity, for Possart's elevating art inspired everybody. During this overture the great actor took a seat next to the last of the second violinists and turned the pages for him. I imagine that fiddler played his measures more carefully than usual.

Next Tuesday, April 11, will end the Symphony concerts, and in addition to the symphonic poem "Wieland der Schmied," by Hausegger, will bring a repetition of Richard Strauss' "Sinfonia Domestica."

A few more weeks and the opera also will finish its season. Katharina Fleischer-Edel, from Hamburg, absolved her guesting appearances in a blaze of glory as Elizabeth and as the Countess in "Figaro's Hochzeit." We will yet have the entire "Ring" as well as a novelty for Zürich, Weiss' "Polish Jew."

As everywhere, there will also be the usual commencement exercises of the various music schools here. I will not trouble your readers about them, but will only say that our conservatories made an excellent showing in their concerts. They have a few excellent artists among their teachers, foremost among whom stands the pianist and great Brahms player, Robert Freund. Among his pupils are some fine players, but none is more gifted than Emmchen Stern. Mr. Freund told me a few days ago that he read the most favorable criticisms in Leipzig papers on her performance in that city of the second concerto by Brahms with orchestra. The young lady, who, in addition to a great technique, has a fine analytic mind, has been studying the past year under Reisenauer in Leipzig, and next year will take a course under Reger in Munich in composition, for which the young lady has also a great gift. She even took conducting lessons from Nikisch. As she is highly ambitious, Mr. Freund predicts an exceptional future for her.

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The Mercantile and Financial Times (N. Y.) of Feb. 11, '05, says:



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BOSTON.

BOSTON, April 17, 1905.

THE fifth public performance by members of the Opera School of the New England Conservatory of Music was given April 11 in the Boston Theatre. There was a chorus of conservatory pupils and the large orchestra was made up of players from the Boston Symphony and Conservatory orchestras. Mr. Bimboni, the director of the Opera School, conducted. The program was:

"AIDA," VERDI.
Act IV. Scena del Giudizio.

Amneris.....Mrs. Stokell
Radames.....Mr. Perry
Ramfis.....Mr. Wood

And chorus.
"UN BALLO IN MASCHERA," VERDI.
Act II. Invocazione e Terzetto.
Act III. Aria, Duetto, Terzetto e Finale.

Amelia.....Mrs. Sherburne
Ulrica.....Miss Stanaway
Ricardo.....Mr. Perry
Renato.....Mr. Seaman
San.....Mr. Mogan
Tom.....Mr. Wood

And chorus.
"HAIDUCUL," BIMBONI.
Scena Della Fontana e Duetto.

Marioara.....Miss Fisher
Jon.....Mr. Mogan

"CARMEN," BIZET.
Acts III and IV.

Carmen.....Mrs. Richardson
Micaela.....Miss Sheehy
Don José.....Mr. Finel
Escamillo.....Mr. Seaman
Frasquita.....Miss Sheehy
El Dancaïro.....Mr. Storer
El Remendado.....Mr. Wood

And chorus.
"EUTICCHIO E SINFAROSA," FROM "I FALSI MONE-
TARI," ROSSI.
Duetto Buffo.

Sinfarosa.....Miss Wither
Eutichio.....Mr. Mogan

Mrs. W. S. Stokell is a pupil of Clara Munger.
Elisha P. Perry is a pupil of Charles A. White, of the conservatory vocal school.

Mrs. Jean Sherburne, of Lowell, is a pupil of Clara K. Rogers, of the conservatory vocal faculty, and this is her second year in the opera school.

Mabel Stanaway, a native of Reno, Nev., but now a resident of Boston, has done all of her vocal studying at the New England Conservatory, of which she is a graduate.

Sarah F. Fisher's vocal study, as well as her coaching in operatic roles, has been done with Signor Bimboni.

Martha Richardson, of Roxbury, has studied with Olivieri and with Arthur Hubbard.

Edna Sheehy, of Washington, D. C., is a recent graduate of the conservatory vocal school under Charles A. White.

Margaret Wither, of Port Patrick, Scotland, is a pupil of William H. Dunham, of the conservatory vocal school.

Robert Seaman, of Boston, who sings Escamillo in "Carmen," appeared as Renato in "The Masked Ball." Mr. Seaman is a pupil of William H. Dunham.

John J. Mogan, of Boston, is a pupil of Armand Fortin, of the conservatory vocal faculty.

Franklin L. Wood, of Waban, is a pupil of Sullivan Sargent.

Ray Finel, of Boston, is well known as a tenor soloist, but this was his first appearance in grand opera.

Eugene Storer is a pupil of Charles A. White, of the conservatory vocal school, and will graduate in June from the regular vocal course.

The program was one of unusual interest and the improvement noticed was a marked advance from previous performances. A high standard has been set and the endeavor of all is to reach that standard or, if possible, to advance beyond it.

The long delayed Hekking concert took place on Monday evening before a large audience in Steinert Hall, when he played the andante and finale from a concerto by Vieuxtemps, the andante and finale from a concerto by Hans Litt, Servais' "Characteristic Fantasia" and shorter pieces by Chopin, MacDowell and Von Goens. Arthur Rosenstein was the accompanist.

The Boston Symphony Quartet, assisted by Madame Samaroff, pianist, and the Hoffmann Quartet, gave its sixth and last concert of the season on Monday evening at Jordan Hall. The success of this series of concerts has been such that next year's series are looked forward to with pleasure. This last concert was particularly enjoyed by the audience, and Madame Samaroff made an instantaneous success. It is hoped that next year this pianist may be heard again, her fine talent and marked individuality having made a deep impression.

Blanche Goulet, a former pupil of Madame De Berg Lofgren, is now on tour around the world, and her singing is complimented highly. Madame Lofgren has returned to Boston from the West, where she met with much success as a teacher.

Pupils of the Faelten Pianoforte School gave a recital at Memorial Hall, Dedham, Tuesday evening under the auspices of the Dedham Woman's Club.

The Philharmonic Society of Dorchester, with Archibald T. Davison, Jr., as director, gave "The Messiah" Tuesday evening, under the auspices of the Colonial Club. The soloists were Grace B. Williams, Alice M. Stanaway, George Deane and George R. Clarke.

The choir of the Church of the Messiah, under the direction of William A. Paull, choirmaster, gave on Palm Sunday "Olivet to Calvary," a sacred cantata by J. H. Maquider. The soloists were Hinton H. Jones and Percy P. Wright.

Through the courtesy of Clara Munger a small reception was given at her studio by Mrs. S. B. Field to meet Miss Ormond on Sunday afternoon. Viola Davenport sang solos and some duets with Miss Ormond, who was also heard in a number of songs.

Mr. van Hoose was the soloist with the Symphony Orchestra this week and sang Alain's air from Massenet's "Griselda," given for the first time at these concerts.

Anita Rio was the soloist at the concert of the Apollo Club, given in Jordan Hall on Wednesday evening. She sang two groups of songs in addition to the Strauss "Serenade" and the Gounod-Bach "Ave Maria," for which she was thrice encored.

J. Stanley W. Preston announces an evening of Gilberte songs given by Ralph W. Griffin, baritone, assisted by Mrs. Hallett Gilberte, musical readings, and Hallett Gilberte, tenor-composer, on Monday evening, April 17.

At Jordan Hall on Friday evening a concert was given by the Conservatory Chorus and Orchestra, G. W. Chadwick conductor, with advanced students and Arthur D. Babcock.

Vladimir de Pachmann gave his sixth and last piano recital in Boston this season on Saturday afternoon in Jordan Hall. The program included pieces by Chopin. The hall was crowded with an enthusiastic audience, and many sat on the stage. Mr. de Pachmann was obliged to add several pieces to the program, pieces by Chopin, Henselt, Schumann, Schubert and Schubert-Liszt, also an arrangement of one of Chopin's etudes by Godowsky for the left hand.

The public rehearsal of the Symphony Orchestra this week will be on Thursday afternoon, as Friday is Good Friday.

Fernand Giraudet sang at Wilhelm Heinrichs' recital at the Tuileries last Wednesday morning.

Isabelle Bouton, who sang with the Cecilia Society last week in Debussy's "Blessed Damsel" and Charpentier's "La Vie du Poete," was the soloist with the Mendelssohn Club, of Chelsea, last Tuesday at their second concert. Madame Bouton was given a most enthusiastic reception and on her last song responded to an encore.

The Boston Orchestral Club, Georges Longy conductor, will give the second and last concert of its fifth season on Tuesday night in Jordan Hall. This will be the final concert of this society, which is now to be disbanded.

MUSIC OF THE WEEK.

Sunday—Symphony Hall, 7:30 p. m., the People's Choral Union, in Prout's version of Handel's "Messiah"; S. W. Cole will conduct. The society will be assisted by Grace Williams, Katherine Ricker, C. B. Shirley, Charles Delmont and an orchestra, with Mr. Kuntz, concertmaster.

Monday—Hollis Street Theatre, 2:30 p. m., public rehearsal of Avonia Bonney Lichfield's pupils, Helen Philba, Sara Eaton, Charlotte Grosvenor.

Tuesday—Jordan Hall, 8:15, second and last concert of the Boston Orchestral Club, Mr. Longy conductor.

Thursday—Symphony Hall, 2:30 p. m., twenty-third public rehearsal of the Boston Symphony Orchestra; Mr. Paderewski soloist.

Saturday—Symphony Hall, 8 p. m., twenty-third concert of the Boston Symphony Orchestra.

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[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Delma-Heide, Paris representative of THE MUSICAL COURIER.]

MUSICAL COURIER readers will please to note well the new address of the Paris offices heading this letter.

No. 14 Rue Lincoln, corner of the Avenue des Champs-Élysées, is quite in the heart of the Champs-Élysées, the most beautiful and fashionable avenue in Paris, nearly midway between the Place de la Concorde and the Place de l'Étoile, or Arc de Triomphe.

The change, which will be effected April 15, has been prompted by the rapidly increasing needs of THE MUSICAL COURIER in Paris.

At the Lamoureux concert the attractive number was the "Mort et Transfiguration" of Richard Strauss, which splendid work was heard for the second time at these concerts and well received by a large, musically intelligent audience. There were also two novelties on the program: the first, with which the concert opened, an overture, "La Haine," by G. Alary (after the drama of Victorien Sardou, according to the printed program); and a "Suite Symphonique," by L. Moreau, of which only two movements were offered.

Fanny Davies, from London, and Mary Garden, of the Paris Opéra Comique, were the soloists at the Colonne concert. Both these artists acquitted themselves admirably. The program read as follows: "Ouverture Fidelio," Beethoven; XVII concerto for piano and orchestra, Mozart (Miss Davies); "Le Cantique de Bethphagé," Emile Trépard, first audition (Miss Garden), the concert concluding with the fourteenth and last performance of Berlioz's requiem in ten parts, for solo voice, choruses and orchestra, under direction of Ed. Colonne.

In the evening the Students' Atelier Reunion attracted a large gathering of musically inclined students, mostly American.

The program comprised vocal selections from Widor ("Non Credo"); Scarlatti ("La Violette"); Puccini ("Air de la Vie de Bohème"); Wagner, "Dors, mon enfant," and "Elizabeth's Prayer." These numbers were sung remarkably well by Miss Goertner, who has a good voice and used it well. Though her selections were somewhat ambitious, it cannot be said that she overreached herself. On the contrary, she showed reserve power and seemed to impress her audience more with what she can do than with what she actually did. The violin numbers on the program were taken from Wieniawski ("Airs Russes") and Saint-Saëns (concerto in B minor), splendidly performed by Albert Quesnot, a first violinist in the Lamoureux Orchestra.

Mr. Beach's address was on "The Pre-requisite of Vision."

Marika Dimopoulou, of the Théâtre Royal d'Athènes, gave a successful soirée artistique at the Salle Pleyel, in which she had the assistance of Anna van Dyk, soprano; Margarete Wolawy, pianist; Géza de Kresz, violinist, and Richard Hageman, accompanist.

Lazare Levy gave a well attended and much applauded piano recital, including Beethoven, Schumann, Chopin, Liszt, Schubert and Schubert-Tausig.

On the evening of March 25, at their elegant salons in the Rue du Mail M. and Mme. Albert Blondel gave the second soirée musicale this season. The program consisted largely of Massenet music, with the composer himself at the piano. The selections were drawn from his "Marie Magdeleine," "La Marchande de Rêves," "La Légende du Baiser," "Werther Lettres," "Larmes," "Le Jongleur de Notre Dame" duo, and a duo from "Manon," all of which were enthusiastically ap-

plauded, and several had to be repeated. The singers, Madame Kinen, Lydia Eustis and Lucien Fugère, were in splendid voice and fairly surpassed themselves. Massenet received an ovation and was much fêted during the evening. Other selections heard were from Bach, Chopin, De Beriot, Fauré, Debussy, Alfred Casella and Rossini. Ricardo Viñes did some excellent piano playing, and M. Gaubert, a fine flutist, with the composer Casella at the piano, performed a nocturne and a scherzo most exquisitely. The entire program was delightful and too short rather than too long.

Among those present were Comte et Comtesse de Franqueville, Comtesse E. de Pourtalès, Marquise de Saint-Paul, Marquise de Pracomtal, Marquis et Marquise de Frondeville, Comte et Comtesse de Chastenot, Comte et Comtesse de Gournay, M. et Madame Massenet, Mme. Madeleine Lemaire, Mlle. Lemaire, MM. Lenepveu, Salvayre, Alfred Bruneau, De la Nux, Colonne, Chevillard, Marquis de Gouvello, Comte et Comtesse de Becdelièvre, Vicomte et Vicomtesse de la Laurencie, M. et Madame Camille Bellaigue, M. et Madame Duvernoy, M. Hasselmans, M. Stojowski, Comtesse et Mlle. Morphy.

Mme. Fred de Faye-Jozin gave a most interesting audition of her own works, poems and music, with the assistance of Mlle. Magnien, violin; M. Schwab, cello; Mesdames Hertzog, Raucet-Banès, Broquin d'Orange, Florence Scarborough and M. Casset, singers, and with Hedley Muller, reader. Madame De Faye, the composer, presided at the piano. These works, comprising a trio, a suite, various songs, violin soli and a poem with illustrative music for piano, showed indisputable talent, poetic imagination and inventive genius, together with the author's own pianistic ability. All the music was warmly applauded, and several numbers were redemanded by the musicians present. The executants did their work con amore, inspired no doubt by the helpful presence of the composer. Mrs. Scarborough displayed a voice of sympathetic quality and great range in a song specially written for her.

At a musicale given by the Countess Jean de Berteux the singing of Antonio Baldelli evoked much enthusiasm, his charm of voice being remarked by all present. This singer, I understand, has been engaged for the Sonzogno season of Italian opera in Paris, when he will be heard in the role of Don Bartolo in the "Barbiere di Siviglia."

It is with profound regret that I have to announce the death of Sallie Currie Barrett, widow of the late Judge Oliver Dana Barrett, of Washington, D. C., who breathed her last in Paris at her home in the Rue de la Pompe on the 28th inst. Mrs. Barrett was a well known personality in the American colony here, and under the pen name of "Sappho" attained a considerable reputation as correspondent for a newspaper in Washington, her former home. The dear old lady's nearest surviving relatives are two nieces, who live in America. Rev. Mr. Beach, of the American Students' Church, will have charge of the funeral services this afternoon, after which the remains will be transported to Washington for burial.

At the concert of the Conservatoire last Sunday the following program was performed: Symphony, C minor, of

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Beethoven, receiving a careful, devotional interpretation at the hands of Georges Marty and his band of finely trained instrumentalists; "La Mort d'Ophélie," H. Berlioz; "Ulysse," chorus of Naiades, Ch. Gounod—two well sung choruses by female voices; fantasia for violin, Schumann, followed by the romance in F of Beethoven. In these two numbers Henri Marteau achieved a tremendous success, winning not only the entire audience but likewise enthusing every member of the orchestra. Of the "Deux Préludes pour Axel," by Alexandre Georges—"Le Monde religieux, Le Monde tragique"—the first is the most pleasing, though both preludes are gorgeously rich in orchestration, full of color and magnificent, crashing effects. Three pieces in canon form of Schumann, orchestrated by Dubois, were well received. "Le Prince Igor," a set of characteristic dance forms for orchestra with mixed choruses, by Borodine, passed off in highly colored sound—called noise by some.

Last Sunday's concert of the Lamoureux Orchestra was the last of the present season. The orchestra on this occasion had the added attraction of Madame Mysz-Gmeiner. Her selections were "Rêves," Wagner, and "Les Trois Tziganes," Liszt, the latter heard here for the first time. Later on Madame Gmeiner sang an air from Verdi's "Don Carlos." The balance of the program, under direction of Chevillard, consisted of Beethoven's "Egmont" overture, with which the concert opened; then followed a poème symphonique in three parts by Dubois, heard for the first time at these concerts, entitled "Adonis"—I. Death of Adonis (Distress of Aphrodite); II. Lamentation of the Nymphs; III. Awakening of Adonis (Reviving of the Life, the Springtime); symphony of Beethoven in C minor, "Parsifal" (L'Enchantement du Vendredi Saint), Wagner; concluding with the pleasing overture to "Gwendoline," by Chabrier.

The day following (Monday) M. Chevillard and his orchestra left Paris for Portugal and Spain to give a series of concerts. The program on Good Friday will be devoted to Beethoven and Wagner, with the assistance of Félicia Litvinne and Ernest van Dyck.

At the Colonne concert, under M. Colonne's direction, the "Damnation of Faust," dramatic legend in four parts, by Berlioz, filled the afternoon's program.

The sixth and last orchestral concert under M. A. Lefort's directorship offered an interesting program, with the assistance of Madame Boyer de Lafor, singer; Marthe Dron, piano; Mlle. Caponsacchi, 'cello; MM. Gallois and Bailleul, trumpet.

At the Salle Aeolian the Quatuor Parent (MM. Parent, Loiseau, Vieux, Fournier) devoted their eleventh evening to the performance of works by Schumann, in which they had the assistance of Mlle. Dron, pianist. The program embraced the string quartet, op. 47, No. 1; sonata in D minor, op. 121, for piano and violin; quartet for strings, op. 47, No. 3.

Gluck's opera "Armide" was produced successfully at the Opéra Monday night last.

At the Opéra-Comique several novelties are in preparation, the first of which, to be given toward Easter, will be Massenet's "Marie-Magdeleine." Much of the music of "Marie-Magdeleine" is already known, but the work in its theatrical or operatic form will be presented to the Parisian public for the first time. The distribution of characters will be: Marie-Magdeleine, Mlle. Calvé; Jesus, Léon Beyle; Judas, M. Dufranne; Marthe, Madame Rival.

The other works in preparation, shorter ones in each case, are: "La Cabrera," the two act prize opera of Gabriel Dupont, for which the great lyric tragedienne Gemma Bellincioni, who created the role of the heroine at Milan, is now studying the part in French. Edouard Clément will sing the tenor part. The next shorter work is "La Coupe enchantée," the pretty comedy of La Fontaine, with music by Pierné. And this is to be followed by "Le Bonhomme Jadis," of Mürger, to which Jacques Dalcroze has written the music. These last two pieces are taken from the repertory of the Comédie-Française.

A matinee performance, musical and dramatic, was given Monday, the 3d inst., at the Théâtre Sarah Bernhardt, in aid of a fund to defray the expense of erecting a monument in Paris to the memory of Beethoven. Discussion of this benefit performance must be held for next letter.

For the Beethoven festival to be given here in May, on the 5th, 7th, 10th and 12th of the month, Edouard Risler has been chosen to play the piano concerto in G major and Lucien Capet the one written for violin. Felix Weingartner will be the director and the program will include all of the nine symphonies of the immortal master.

At the Salle Erard the 328th concert of the Société Nationale presented the following program of new music, all of which but the last number was heard for the first time in public: Symphony, one movement, A. Mariotte; "Harpe dans le Soir," H. Woollett (sung by Madame Bureau-Berthelot); "Divertissement pour Trompette," Ch. Bordes (solo, Théodore Charlier); "Musique sur l'Eau," poem for voice and orchestra, Florent Schmitt (voice, Charles Sautet); "Automne," four symphonic sketches, D. E. Inghelbrecht; "Deux Mélodies—Perversités," D. Lamotte (sung by Jane Bathori); "Ronde," P. Ladmirault. The conductors were: M. A. Cortot and the respective composers.

Alexandre Guilmant will resume his series of organ recitals entitled "Great Masters of the Organ," beginning April 10, at the Trocadéro. They will be given every Monday at 4:30 until July 3, inclusive.

At the Atelier Reunion of the students Sunday evening last the program was chosen from works of Bach-Busoni, Handel, Fred. de Faye-Jozin, Schumann, Henselt, Moszkowski, Sheppard. Charles Clark, with his manly baritone voice and artistic singing, charmed his audience to demand the "Rock of Ages." His voice, too, was well suited to the style of "Blessed Are They That Die in the Lord," a well written song of Fred. de Faye-Jozin, accompanied by the author. Edouard Schweitzer played the piano soli acceptably, with good understanding and clean technical execution. The Rev. Mr. Beach went "Toward Tarshish" for subject matter to address the students.

The same evening Clémence Oberlé, pupil of Marcian Thalberg, gave her first piano concert, with the assistance of Camille Fourrier, singer; MM. Liégeois, Balbreck and Seitz, instrumentalists. The young pianist's program contained a trio in C minor, of Mendelssohn; songs of G. Fauré and Moussorgsky, G. Zamazeuilh, Louis Dumas and M. Derrie; sonata in B flat for piano and violin, Mozart, and ending with a quartet by Saint-Saëns for piano and strings.

At Salle Erard Gerda Magnus, a Danish pianist, gave a concert with orchestra (under Camille Chevillard) and the assistance of Joseph Hollman, the well known 'cello artist. On the program were Saint-Saëns' fifth concerto for piano and orchestra; "Kol Nidrei," Max Bruch, for 'cello with orchestra; four soli—"Pièce," Scarlatti; impromptu, Schubert; mazurka and the ballade, op. 47, Chopin; andante from first concerto and "Le Rouet," Hollman; concluding with a caprice-valse ("Wedding Cake") of Saint-Saëns for piano and orchestra.

A piano and violin concert was given at Salle Pleyel by Henri Granados and Mathieu Crickboom. The program offered seven sonatas, first audition, by Scarlatti-Granados; "La Follia," Corelli; sixth sonata for violin, Bach; nocturne, C sharp minor, op. 27; polonaise, op. 26, and ballade, op. 47, Chopin, and closing with sonata for piano and violin, by César Franck.

Jeanne Raunay and Edouard Risler gave a matinee concert at the Salle des Agriculteurs for the benefit of L'Œuvre des Tuberculeux Adultes.

Magdeleine de Valgorge, with the assistance of Renée du Mimil (of the Comédie Française), Magdeleine Godard, Jenny Pirodon, Chanoine Davranche and the Choral Union of the N. F. P. C., gave a concert at the same salle in aid of the fund for retired members of the Union of Women Professors and Composers.

An attractive concert was given at the Salle des Ingénieurs Civils by Mme. Boyer de Lafor, singer, and Alberto Bachman, composer-violinist, assisted by Camille Decreus, pianist, and E. Trémisot, composer-pianist. The second suite for violin and piano by Bachmann, in which the composer played the violin part, was melodious and brilliant, being especially well written for the violin. Other compositions performed by M. Bachmann were his own "Réverie" and "Jota Aragonesa." As solo violinist M. Bachmann also played a concerto by Arensky (the first allegro only on account of length of program), Beethoven's

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Mischa Elman, the youthful violin genius, gave his first concert in Paris on Saturday last at the Salle des Agriculteurs. A fine audience greeted this wonder child, who really plays the violin like an artist. The boy evoked unbounded enthusiasm, being recalled again and again, adding encore upon encore before the public would be quieted. The pianist with young Elman was Charlton Keith, of London, who has a remarkably clean technic and good style. He is, moreover, an excellent accompanist.

The program comprised a concerto for violin of Paganini; toccata and fugue, Bach-Tausig; aria, prelude for violin, Bach; volkslied, Mark Hamburg; prélude de "Holberg" suite, Grieg; introduction et rondo capriccioso for violin, Saint-Saëns.

Madame Marchesi Sunday last gave a matinee musicale at her home, the final one for this season. The program contained selections from the best composers, consisting of lieder, airs and duos from the operas, besides several violin soli performed by Mme. L. Breitner and some brilliant flute contributions by M. Hennebains. M. Dubois, a good voiced tenor, assisted the young ladies in their duo numbers. The Marchesi pupils taking part on this occasion were Eva Lissmann, May Armstrong, Beatrice Oxley, Lyria O'Réa and Margaret Claire. Madame Baird, whose name was also on the program, did not sing.

Eleanore de Cisneros, after her successful appearances with the San Carlo Italian Opera Company at Covent Garden last autumn, has since been repeating her successes at Lisbon, which place she has just left for St. Petersburg, Russia, where she is engaged to sing during the Italian opera season. Madame de Cisneros has also signed a contract with the Imperial Opera of Vienna, Austria.

Marcella Cratti (Marcia Craft) has had two splendid successes at the Elberfeld Stadt-Theater in Germany. The first was "La Traviata," sung in Italian, and the second "Faust" (Margaretha), given in German. Miss Craft is also to create "La Cabrera," of Dupont, in German.

This week I must sorrowfully add another name to the death record in Paris. Archibald Willis, a young American bass singer, who came here from Waltham, Mass., last autumn to continue his studies, died suddenly last Saturday night from heart failure. He was only twenty-six years of age, and had been studying with Frank King Clark. Recently Willis had been engaged as solo bass at the Avenue de l'Alma Episcopal Church, with good prospects of a brilliant career before him. DELMA-HEIDE.

Edgar Istel's "Eine Singspielouverture" was given in Magdeburg to the pleasure of the audience and the confusion of the critics. At the same concert Gerardy earned unstinted praise for his splendid cello playing.

ST. LOUIS.

THE ODEON, ST. LOUIS, April 13, 1905.

THE Lenten concert given by the Morning Choral last Thursday night was widely different from that planned by the Union Musical Club of a fortnight ago. The latter club had the rich interior of the Church of the Messiah for a setting to strictly Lenten music, mostly from the compositions of Elgar, while the Morning Choral drew its audience to the beautiful pink and white ballroom of the Woman's Club, which has been the scene of scores of *récherché* social affairs and musicales. The club quartet opened the evening's entertainment with "All in a Garden Fair" and "My Lady Chloe." Mrs. William J. Hall at the piano. Clara Norden made her début as a concert pianist, and her numbers were played with care and skill. Miss Norden is a St. Louis girl, who has studied four years under Leschetizky, and has a brilliant future on the concert stage. Her selections were: "Papillons," op. 2, Schumann; "Le Concorde" (rondeau), Daquin; gavotte and musette, d'Albert; "Poem," op. 31, No. 2, MacDowell; barcarolle No. 5, Rubinstein, and concert paraphrase, "Geschichten aus dem Wiener-Wald," Strauss-Schütt. Rosalie Wirthlin, with A. I. Epstein at the piano, charmed the audience with six songs in various moods of expression, the gavotte from "Mignon" bringing out the most applause. The program closed with "Legends" and "Snowdrops," sung by the women of the Morning Choral Club, with Alfred Ernst directing and Frederick Fischer accompanying.

Fritz Kreisler and Josef Hofmann played a return engagement at the Odeon last Monday night to an audience which nearly filled the large music hall.

Clara Meyer, one of the piano teachers at Lindenwood College, will give a recital at the Odeon the last week in April. Miss Meyer has studied with Jedliczka and Barth of Berlin, and her natural musical tastes have been beautifully rounded out under these masters.

The Young People's String Quartet, with Victor Lichtenstein conducting, will give a concert in Recital Hall next Sunday.

John Towers presented a large number of his pupils in a recital at Recital Hall last Tuesday evening. Mr. Towers' short talk on "The Difficulty of the Beginning" was full of wit and sensible advice. Mr. Towers' pupils do him great credit along the lines of proper song interpretations and song phrasings.

The sixth and last Symphony concert comes off next Monday, when Johanna Galski will give a song recital. Madame Galski has not been heard in St. Louis in several seasons, and will no doubt draw a capacity house.

Herbert Witherspoon will give a song recital at the St. Louis Woman's Club Saturday afternoon.

Alfred Robyn's Amphion Club will give a concert soon.

Edwina Tutt and Clarence McNair Ilgenfritz have issued invitations for a musical afternoon to their friends on Thursday, April 27, in the new Beethoven Conservatory Hall, Taylor avenue and Olive street.

Rose Ford, after an absence of several years abroad, which were passed in studies with the best masters, will

give a recital at the Odeon on Wednesday, May 3. Miss Ford enjoyed a fine reputation as a violinist before her protracted absence from St. Louis.

Nathan Sacks, whose prominence in the affairs of the Missouri State Music Teachers' Association is well known and has brought him before the musical public of Missouri to a very considerable extent, announces as chairman of the program committee of the association a very fine series of entertainment for the next meeting, which will be held at Carthage, Mo., early in June. Mr. Sacks has been most energetic in promoting the interests of the M. T. A., and has figured quite prominently in the national body.

By special request he will give a piano recital at this meeting, and will present the works of the best composers. His skill as a pianist and his reputation as a musical authority must certainly combine to make it a most interesting occasion.

HELEN JUDD STRINE.

BORDEN LOW IN MONTREAL.

MADAME BORDEN-LOW has returned from Montreal, Canada, where on April 7 she appeared as soloist at the closing concert of the season by the Montreal Symphony Orchestra. The critics of that cultured city were unanimous in their opinions of Madame Low's art. Extracts read:

Mrs. Borden-Low has a pleasing soprano voice and a good appreciation of the interpretative possibilities of her selections. Her singing of Massenet's "Il est doux, il est bon," with orchestral accompaniment, was most enjoyable. That she was a favorite with the fashionable audience was amply demonstrated by the applause and demands for encores, to which she generously responded. During the course of her numbers she received two large bouquets of red and white roses.—The Montreal Gazette, April 8, 1905.

The soloist yesterday was Mrs. Rollie Borden-Low, who sang in French, German and English. Her Schumann and other numbers gave great pleasure to the audience, and she was several times recalled.—The Montreal Witness, April 8, 1905.

The singing of Mrs. Rollie Borden-Low, of New York, was the leading feature at the last successful series of Symphony Orchestra concerts given yesterday at the Academy of Music. The talented American singer produced an excellent impression. She proved a favorite with the fashionable audience, and generously responded to several encores. Her rendering of Massenet's "Il est doux, il est bon" was particularly effective.—The Montreal Star, April 8, 1905.

Mrs. Borden-Low proved to be a singer of very great intelligence and somewhat less remarkable natural gifts. In the beautiful aria from Massenet's "Herodiade" she was certainly at home. She received two enormous bouquets.—The Montreal Herald, April 8, 1905.

Madame Rollie Borden-Low, the soloist, is an excellent soprano, who merits the praises she has had. Her voice very pure and very expressive, lacking a little in mellowness; but she possesses great dramatic power, and sang superbly the Salomé aria from Massenet's "Herodiade." She was recalled and received flowers.—(Translation) La Patrie, Montreal, April 8, 1905.

Madame Borden-Low, the soloist, won a veritable triumph in the songs by Massenet and Schumann. She was frantically applauded and received two superb clusters of roses.—(Translation) La Presse, Montreal, April 8, 1905.

Composer of Popular Music Dead.

DAVID BRAHAM, composer of popular music and orchestra leader, died Tuesday, April 11, at his home, 75 West 131st street. Mr. Braham was sixty-three years old. He came to the United States from England nearly fifty years ago. He leaves a widow, two sons, David Braham, Jr., an actor, and George Braham, a musician, and four daughters, Mrs. Edward Harrigan, Mrs. A. H. Benoit and the Misses Alice and Rose Braham.

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Pittsburg Dispatch—"Held audience spellbound."
Toronto Globe—"Interpreted with great dramatic fervor."
St. Louis Westliche Post—"Created a profound sensation."
Milwaukee Sentinel—"Won individual distinction."

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DETROIT.

DETROIT, Mich., April 12, 1905.

THE St. Andrew's Society held their annual concert at the assembly hall of the Light Guard Armory. The program was made up entirely of Scottish songs and music.

The cantata "Queen Esther," which was given under the direction of H. J. Booth at the Burns M. E. Church March 8, was repeated at the Mary Palmer M. E. Church.

The list of recitals includes a pupils' recital by the Detroit Conservatory of Music, a training class recital at the Michigan Conservatory of Music, a piano recital by the pupils of Emma Fecht at the residence of Mrs. Charles E. Funke, Ruey Catherine Smith's pupils at the Ninde M. E. Church, and a recital by the junior members of Margaret E. Mears' piano class at the Germain parlors.

Francis Campbell, who was at one time at the head of the vocal department of the Bush Temple Conservatory of Music in Chicago, has opened a studio in the rooms just vacated by Richard Gaines. Mr. Campbell is well known throughout Michigan, especially in Grand Rapids, where the Schubert Club, a male chorus of sixty voices, has been brought to its present state of perfection through Mr. Campbell's efforts.

The second rehearsal of the amateur orchestra organized by Dezzo Nemes was held at Schwankovsky Hall.

Mr. and Mrs. Harmon J. Hunt, pupils of Elvin Singer, sang a number of songs at a concert given in the G. A. R. Memorial Building recently. They were obliged to respond to numerous encores.

Henry W. Savage is giving us a week of "Parsifal" in English, and it is not too much to say that Mr. Savage has accomplished all that he has set out to do, and compares most favorably with the Metropolitan, and in the case of the Flower Maidens the voices are better. The whole production is one of grandeur and dignity, and of so impressive a character that it could not be other than uplifting to all who witness it. Hannah Mara's portrayal of Kundry, the sorceress and penitent by turns, was strong and artistic, as was also Alois Pennarini's Parsifal. In the cast are a number of Michigan people, and a part of the audience at each performance has been people from their home cities. Wednesday 400 came from Bay City, Mich., to hear Francis MacLennan, a former Bay City boy, sing the role of Parsifal.

Of the three lectures given last week upon the "Parsifal" opera, Rubin Goldmark's was by far the most enjoyed. In fact, so many requests were received for a repetition that Tuesday afternoon, April 11, Mr. Goldmark again gave his lecture at the Detroit Opera House. Mr. Goldmark is not only an accomplished pianist, but an historian and a good elocutionist. He had his audience spellbound for two hours with his marvelous explanations of the "theme," leading motives, &c., of Wagner's great opera, his descriptive power being wonderful.

The ninth organ recital of the series inaugurated by H. P. C. Steward was given Wednesday evening at the St. Andrew's Memorial Church by Warren N. Wait, of Saginaw, Mich. Mr. Wait was assisted by W. J. Brydges, bass soloist.

The faculty of the Michigan Conservatory of Music gave a recital at the Church of Our Father Thursday evening. Mrs. and Mrs. Alberto Jonas gave Grieg's "Romance" and Chabrier's "Spanish Rhapsodie" for two pianos. Mrs. M. D. Bently and Mr. and Mrs. Abel played Gade's trio, op. 12; Mrs. Roy Arthur Littlefield, soprano, sang, and N. J. Corey gave two organ numbers.

The choir of the Fort Street Congregational Church gave a very successful concert at the Campbell Avenue M. E. Church last Tuesday evening, April 11. The soloists were Iva Stow, Violet Wilson, Grace Hirsh and Gertrude Herbert, V. Jonas and F. M. Shimick. F. A. Goyer, director of the choir, had charge of the concert.

James H. Bell, secretary of the Detroit Conservatory of Music, has been made secretary of the Michigan Music Teachers' Association. The next convention will be held in June at Ypsilanti, Mich.

Harold Jarvis, tenor; Alice Calder Leonard, soprano, and Helen Wyrick Shafar, reader, gave concerts last week at the American and Canadian Sault Ste. Marie.

Ethel Spencer Lloyd gave her lecture-recital on "Parsifal" at the Home and Day School last Saturday evening.

Clarence E. Hill, of the mandolin and guitar department of the Michigan Conservatory of Music, gave a pupils' recital at Miami Hall Wednesday evening. Gertrude Mills, soprano, and Alice Yorke, pianist, assisted.

A farewell concert was given by Signor de Lucchi at Schwankovsky Hall last week. He will return to Italy next season to enter grand opera.

The Pittsburg Saengerfest.

AT the Saengerfest in Pittsburg June 5, 6 and 7 the Pittsburg Orchestra, under the direction of Arthur Claassen, will perform the following numbers:

Dedication March.....	A. M. Foerster
Overture, Freischütz.....	Weber
Polonaise No. 2.....	Liszt
Schiller March.....	Meyerbeer
Les Preludes.....	Liszt
Rienzi Overture.....	Wagner
March of the Marionettes.....	Gounod
Serenata.....	Moszkowski
Kaiser March.....	Wagner
Meistersinger Prelude.....	Wagner
Tannhäuser Overture.....	Wagner

Lillian Blauvelt will be the principal soloist. The Brooklyn Arion has been invited to sing in two concerts. A children's chorus of 2,000 voices will sing at the matinee. For the evening concerts the chorus will include 1,500 male voices.

CARL ORGAN CONCERT.

OLD FIRST PRESBYTERIAN CHURCH, TUESDAY EVENING, APRIL 11.

GUILMANT PROGRAM.

Largo e Maestoso, from symphony in D minor. Noël Ecossais.

(An ancient Christmas carol written in the Scotch style.)

Allegretto in B minor.

Marche Nuptiale.

(Played at the wedding ceremony of the Prince of Wales in London.)

Flute solo, Romance Sans Paroles (new).

Anna L. Barber.

Scherzo in D minor.

Communion in A flat major

(Dedicated to Mr. Carl.)

Paraphrase on a chorus from Judas Macabaeus, of Handel

(See the Conquering Hero Comes!) (New.)

Lamentation, op. 45.

"Jerusalem, thou that killest the prophets, thou that stonest them which are sent unto thee; how often would I have gathered unto me thy children, and ye would not!"

Baritone solo, The King's Song (Belshazzar).

Edwin Wilson.

Marche de la Symphonie Ariane.

MR. CARL arranged a program of compositions by his old master, Alexandre Guilmant, to celebrate the anniversary of the 110th free organ concert at the "Old First" Presbyterian Church since the music committee engaged William C. Carl to direct the music there.

Most of the selections were familiar to the regular attendants of these concerts, and therefore the music gave all the more pleasure. The two new works, "The Romance Without Words" and the paraphrase on an old Handelian chorus, are composed in Guilmant's optimistic vein. Let us be thankful for the optimists in music, for the pessimists are legion. Anna L. Barber, who played the flute solo in the graceful romance, is a young artist who began her studies with the late Eugene Weiner. Mrs. Barber has a beautiful, full, large tone that ought to make some of her male colleagues marvel.

Mr. Wilson, the vocalist of the evening, is a member of the solo quartet in the choir of the "Old First" Church. He has a sympathetic baritone voice and apparently is a singer who has been trained in a judicious school.

To quote the provincial music reporters: "Mr. Carl covered himself with glory." He played with virility, with warmth and with the mastery that his admirers understand. No living virtuoso of the organ has a more extended repertory at his command than Carl. Even when he devotes an entire concert to one composer, as was the case for Tuesday night of last week, his numbers showed the widest range of styles, and Guilmant's versatility was matched by equal versatility in the performer.

The usual large audience was assembled.

Last night (Tuesday, April 18) Mr. Carl closed the present series of concerts. Maud Morgan, harpist, and Heathe-Gregory, baritone, assisted in a program that included the Good Friday music from "Parsifal," "Le Vendredi-Saint," F. de la Tombelle; "Christus Resurrexit," Ravenello, and Handel's largo (harp and organ).

A Severn Pupil Introduced.

EDMUND SEVERN introduced his pupil Marion Burt at a violin recital in the Severn studios, 131 West Fifty-sixth street, Monday evening of this week. Jessie Graham, soprano, and Harry Edward Brown, tenor, assisted Miss Burt. The singers are pupils of Mrs. Severn. Review follows next week.

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Buffalo, July 12 and Aug. 30, '05.

BROOKLYN.

BROOKLYN, April 15, 1905.

THIS was De Pachmann's program for the recital in Association Hall Thursday night:

Sonata in A (Turkish March sonata).....	Mozart
Lied Ohne Worte, G major, op. 68, No. 25.....	Mendelssohn
Der Vogel als Prophet, G minor, op. 82.....	Schumann
Warum? D flat major, op. 12.....	Schumann
Moment Musical, op. 94, No. 3.....	Schubert
Serenade, Hark! Hark, the Lark (Shakespeare).....	Schubert-Liszt
Rondo Brillante, E flat, op. 68 (A. Henselt's air).....	Weber
Nocturne, F minor, op. 55, No. 1.....	Chopin
Berceuse in D flat, op. 57.....	Chopin
Etude, A flat, op. 25, No. 1.....	Chopin
Deux Preludes, op. 28, Nos. 23 and 24.....	Chopin
Mazurka, op. 50, No. 2.....	Chopin
Troisième Scherzo, C sharp minor, op. 39.....	Chopin

To this ideal list the pianist added two more Chopin studies and several other encores. He never played more beautifully, and when that is said about De Pachmann readers know the evening for the audience was filled with keen enjoyment. Heaven spare us from the "pounders!" No living pianist loves the piano more than De Pachmann, and loving the instrument he never maltreats it. The audience was wildly enthusiastic.

Members of the Baptist Temple are hardy Christians. If they were not they could not endure a concert program extending over two hours in an atmosphere poisoned with foul air and the perfume of flowers. The writer remained up to 10 o'clock at the tenth festival concert night before last and then fled to the street to avoid a fainting spell. The voices of singers must be injured by such conditions. No doubt musical activities in a church attract many people, but let some one insist before more is attempted in this direction to have the auditorium properly ventilated.

For weeks the accomplished musical director, Edward Morris Bowman, rehearsed his singers and the Temple orchestra for this concert. His diligence was rewarded, for he received a tremendous ovation after playing Guilman's seventh organ sonata. Bessie May Bowman, Frank Croxton and Michael Banner, the other soloists, also won appreciative applause. Miss Bowman is to be commended for singing the familiar aria from "Samson and Delilah" in English. Her voice, especially in the lower tones, has grown richer and more sympathetic. Mr. Croxton is a manly and finished singer. His singing of the Korbay song was intensely dramatic. Mr. Banner's performance of the Chopin nocturne was one of the real musical delights of the evening. Miss Bowman, Mr. Croxton and Mr. Banner responded with encores after their first solos. The order of the program was:

Overture to Die Felsenmühle.....	Reissiger
The Temple Orchestra.	
Dramatic scene, Liberty.....	Eaton Fanning
The Temple Choir and Temple Orchestra.	
Nocturne in D flat, op. 27, No. 3.....	Chopin-Wilhelmj
Michael Banner.	
Aria from Samson et Delila, My Heart at Thy Sweet Voice.....	Saint-Saëns
Bessie May Bowman.	
Great God of Nations (composite chorus on the Pilgrims' Chorus and the National Anthem).....	Wagner-Smith-Davis
The Temple Choir and Temple Orchestra.	
The Seventh Sonata, suite for organ.....	Guilmant
Edward Morris Bowman.	
Bass solo, Had a Horse.....	Korbay
Frank Croxton.	
The Morris Dances.....	Edward German
Incidental music to Shakespeare's Henry VIII.....	The Temple Orchestra.
Contralto solo, Springtime.....	Becker
Bessie May Bowman.	
Two Moods of Nature.....	Stillman Kelley
The Temple Choir.	

ZigeunerweisenSarcaste
Michael Banner.
Phaëdrig Crohore, an Irish ballad for bass solo, chorus and orchestra.....C. Villiers Stanford
Frank Croxton, the Temple Choir and Temple Orchestra.

Wednesday night the Brooklyn Quartet Club gave a successful concert in Prospect Hall under Carl Fiqué's direction. The club sang Arthur Claassen's arrangement of Zahn's "Song of the Cavalrymen," from that composer's setting of Schiller's "Camp of Wallenstein," and Mr. Fiqué's setting from an episode in Schiller's "William Tell," entitled "Der Schwur auf dem Rütli," and other songs. The Fiqué setting and the Claassen arrangement have been accepted for performance at the Schiller celebration in May. Dr. W. John Schlidge sang the incidental solo in Mr. Fiqué's score and another solo. Following the concert there was a performance of Fritz Lorenz's comic opera "Zweierlei Tuch," with the following cast:

Rudlinger.....	Fritz Kuhnke
Amalie.....	Katherine Noack-Fiqué
Eulalia.....	Anna Treckmann
Minna.....	Caroline Wilckens
Schnuferl.....	Max Karisch
Kratzig.....	Wilhelm Bormann
Major von Gradaus.....	Hermann Koeln
Lieutenant von Wildberg.....	Arthur Erier
Janosch.....	Max Koeppé

Edward Barrow, the tenor, assisted the Choral Art Society at the concert in Association Hall Tuesday night and was cordially welcomed by audience and choristers. Mr. Barrow sang the prize song from "The Meistersinger" and numbers by Cowen and Clay. The society, directed by James H. Downs, was heard to good advantage in choruses of old and new music by Palestrina, De Pearsall, Rheinberger, Tschaiowsky and other favorites.

The Brooklyn Saengerbund, under Hugo Steinbruch's direction, will sing these selections at the Institute concert Thursday evening, April 27:

Lied in der Fremde.....	Simon Breu
Der träumende See.....	Schumann
Hochamt im Walde.....	Becker
Home, Sweet Home.....	H. Steinbruch
Ich fahr dahin.....	Old German Folksong
Lore vom Rhein.....	C. Attenhofer
Es ist ein Traumlicht über dir.....	Lassel
Der Lindenbaum.....	Schubert-Silcher
Soldier's Farewell.....	Kinkel

Anna Otten and Hans Schroeder are the assisting soloists.

Mrs. F. Kurth Sieber will present a number of her advanced pupils at a vocal concert in the Pouch Mansion Wednesday evening, May 10.

Miss Schaeffer's Pupils' Musicale.

LETITIA EVA SCHAEFFER, a leading piano teacher of Dayton, Ohio, presented a large class of pupils at a musicale in the studio of the McIntire Building in that city, Friday evening, April 7. The performers were Grace Shuler, Ray Tischer, Bessie Butterworth, Charlotte Bear, Dorothy Craven, Evelyn Jones, Mary Estabrook, Charlotte Carr, Marjorie Judy, Bertha Schwind, Nellie Hous, Berlin Hous, Joseph Lowes Mann, Mary Yeazel, Mrs. John R. Mann, Loreinne Mann, Charles Estabrook, Beatrice Judy, Helen Compton, Clara Shuler, Marguerite Burkhard, Helen Gable. Miss Schaeffer herself played in the march from "The Prophet," arranged as a piano quartet. Mrs. John R. Mann and her two children performed Mozart's "Turkish March," arranged as a trio.

SIMON BUCHHALTER'S RECITAL.

STUDIO, 15 EAST FIFTY-NINTH STREET, WEDNESDAY AFTERNOON, APRIL 12.

Passacaglia.....	Frescobaldi-Stradal
Fantaisie, op. 15.....	Schubert
Abendlied.....	Simon Buchhalter
Behold My Love.....	Simon Buchhalter
Esmeralda.....	Simon Buchhalter

Caroline Montefiore.

L'Alouette.....	Glinka-Balakirew
Etude, op. 25, No. 11.....	Chopin
Etude, op. 10, No. 12.....	Chopin
Das Sterbe-Glöcklein.....	Schubert-Liszt
Scherzo and March.....	Liszt

IN musical importance Mr. Buchhalter's studio recitals are worthy to rank with some of the notable public concerts. As a pianist he is by far too modest for his talents. His playing combines those qualities that appeal to listeners who penetrate beneath the surface. Mr. Buchhalter's performance of Schubert's "Wanderer" fantasia lacked nothing in technical power and beauty of expression. The unfamiliar numbers on his list had the charm of novelty to commend them. Particularly impressive was the Liszt transcription of Schubert's pathetic "Sterbe-Glöcklein." Mr. Buchhalter possesses the warmth of temperament that mellows even the works that are not in the melodious class. The passacaglia that opened the program and the scherzo and march that closed it are of this class. Likewise, in choosing Chopin selections Mr. Buchhalter passed over the pieces that maidens rave about, and selected the stirring "Revolutionary" study and another that has not been played to death.

Mr. Buchhalter's songs and the setting for Hugo's "Esmeralda," in the form of an aria, gave further evidence of his gifts. His music is uplifting, scholarly and difficult. The difficulties were mastered by the accomplished soprano Caroline Montefiore, whose voice and style are matched by ideals in keeping with the high character of the program for the afternoon. Both by her clear enunciation and sympathetic vocalization Miss Montefiore won instant favor for Mr. Buchhalter's songs. The text for the "Abendlied" is by Friedrich Oser and Miss Montefiore herself is the author of the words of the second song, "Behold My Love." "Esmeralda" is intensely dramatic, and in her delivery the singer proved equal to meeting the demands of the music. Mr. Buchhalter played the piano accompaniments for his compositions with masterly skill. Sincere and prolonged applause greeted both pianist and singer, and the singer in addition received a bouquet of choice roses and another of violets.

Baernstein-Regneay Engagements.

JOSEPH BAERNSTEIN-REGNEAY, the well known American basso, arrived on the steamship New York Sunday morning, the 9th inst. He will fill many important engagements during April and May, going as far West as St. Paul, Minn., and South to Dallas, Tex., taking part in the big festival held there May 5 and 6. Mr. Regneay has been singing in grand opera in Germany for the past two years. After his American tour he will return to Nuremberg, where he is the leading basso at the Grand Opera and a prime favorite.

Aged Harpist Dead.

ALFRED F. TOULMIN, the English harpist, and for more than three decades chimes ringer at St. Thomas' Church, corner Fifth avenue and Fifty-third street, passed away Monday, April 10, at the advanced age of seventy-eight years. London was Mr. Toulmin's birthplace. His family was of French Huguenot origin.

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Nocturne (dedicated to Gaston M. Dethier).....	.75
DETHIER, GASTON M.	
Scherzo.....	1.00
Menuet.....	.75
Nocturne.....	.00

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JERSEY CITY.

JERSEY CITY, N. J., April 15, 1905.

AT the Afternoon Music Club of Jersey City the program was devoted to the study of Polish and Hungarian composers and their works. An interesting paper was read, and instrumental solos, duos and quartets, and varied vocal numbers were given. Liszt's "Fantaisie Hongroise," by Mary L. Lockhart, with Mrs. Frank Cavalli sustaining the orchestral part on a second piano, was a number deserving of particular mention.

The Women's Choral Society, under the direction of Arthur D. Woodruff, of New York, is doing excellent work at the weekly rehearsals preparing for the concert in the early part of May. Mrs. Talbert R. Chambers is president and Miss Lockhart accompanist. The society has 120 active and 180 associate members.

The Bostonia Sextet Club, C. L. Staats director, gave a concert recently at Hasbrouck Hall, assisted by May Belle Dadmun. The personnel of the club includes William H. Capron, violin; A. E. Ordway, violin; E. J. Schiller, viola; Carl Webster, cello; Alfred Reinhardt, bass; C. L. Staats, clarinet.

The Schubert Club expects to give the usual spring concert soon. The club is under the leadership of Louis R. Dressler.

Dr. Hanchett's Book.

EVEN beyond the sphere of the popular meaning, Dr. Henry G. Hanchett's book, "The Art of the Musician," should become a *vade mecum* of everyone who has a tendency in the direction of musical culture. The very dedication to William H. Sherwood, full of tender and grateful recognition, gives a clue to Dr. Hanchett's intention to arouse here, in America, a more serious and profound study of music in its true sense. The Macmillan Company might have exercised a little more liberality in the quality of the paper and in the marginal amplitude, and we call attention to these manufacturing discrepancies because the excellent musical examples require such treatment; but the content of the work is of such quality that we may overlook these defects while reveling in Dr. Hanchett's treatise.

The author, known as a student who has arrived at authoritative dignity, explains at the outset that the "book is the outgrowth of a course of popular lectures intended to give to persons fond of music, but not thoroughly versed in its intricacies, an idea of the reasons which prompt musical critics to approve or disapprove of compositions." But in the compact form in which these addresses appear a reader can gather a graduated scheme for musical appreciation lucidly and scholarly presented, and free from pedantic incursions and polemical dissertations.

Dr. Hanchett is particularly successful in his logical presentation of Music from its Germ, through Thematic

Development, Counterpoint and Fugue to Form Building and its utilization in Classical Music. The final outgrowth in the shape of Romantic Music is made comprehensible to anyone endowed with literary knowledge. The application of the Romantic movement to music is plainly arbitrary, for it seems but the natural result, independent of any literary tendency, and just as Romantic music burst through the dam of classicism so did its heir, the Program Music, probably also a false nomenclature, logically follow. Anyway, the greatest examples of Program Music, as it is denominated, follow closely on models of classical music. The fact is we are "short" on the terms necessary to qualify and properly name the various manifestations of the art as it progresses onward in its development. "Now we've reached the end," was heard when Richard Wagner's "Music Drama" was put forth. Before these were sufficiently digested Richard Strauss breaks out and we are prostrating ourselves once more.

Dr. Hanchett presents this progress in an interesting manner, free from the dull and commonplace style in works meant chiefly to illustrate how little the writers really know. It is a book which should be universally read.

Granberry Pupil's Recital.

PUPILS of George Folsom Granberry played before a cultivated audience at Mr. Granberry's studio in Carnegie Hall Saturday morning, April 15. The performers and numbers were:

March Militaire.....	Schubert
Ensemble—Theodora Snow, Winifred Notman, Maude Ralston, Mrs. Robert MacDonald.....	
Waltz, major mode.....	Gurlitt
Song, minor mode.....	Wohlfart
.....	Archibald Dudgeon.
Dance, E flat minor.....	Gurlitt
Polka, C sharp major.....	Lynes
.....	Dorothy Hand.
Hunting Song, major mode.....	Ehman
Waltz, minor or major mode.....	Ehman
.....	Donald MacDonald.
L'Arabesque, A minor.....	Burgmüller
Andante, E flat major.....	Haydn
Song of the Brook, A flat minor.....	M. B. Willis
.....	Marion Barlow.
Dance, minor mode.....	Wohlfart
Folksong, major mode.....	Wohlfart
Ensemble—Harold Burrell, Kenneth Campbell, Joseph Coles Hegeman, Milton MacDonald.....	
Little Study, minor mode.....	A. E. Müller
Recreation, major mode.....	Czerny
.....	Frances MacDonald.
Etude, minor mode.....	Czerny
In the Mill, major mode.....	Edmund Parlow
.....	Margaret Barlow.
Three etudes for two pianos.....	Burgmüller
.....	Lawrence Wimmer.
Mr. Granberry at the second piano.	
Two Hungarian Dances.....	Brahms
Ensemble—Misses Snow, Notman, Ralston and Mrs. MacDonald.....	

Where major and minor mode is indicated on the program illustrations in different keys were played as requested by persons in the audience. Mr. Granberry has been most successful in New York teaching the Faeltien system.

MUSIC IN MEXICO.

CITY OF MEXICO, April 8, 1905.

LAST week in March the Scognamiglio Opera Company gave us "Tosca," also "Pagliacci," and in the lighter class of operas "Mamzelle Nitouche" and "Fanfan La Tulipe," the first being a benefit performance for Anna Perratti and the last a benefit for Anna Gattinni. During the second act of "Mamzelle Nitouche" some Spanish and Neapolitan songs were introduced by Madame Perratti, and were very much appreciated by the large audience. The company leaves shortly for a season of opera at Merida, Yucatan.

Mrs. J. H. Healey, the vocal teacher, is succeeding with the younger voices in the American colony. Florence Butler, one of them, is a soloist in the Christian Science Church. Her voice is a mezzo soprano of good range. As a teacher Mrs. Healey trained many voices in St. Louis before coming here. Her daughter Mary is one of the leading pianists in the American colony.

The Roccabruno Quartet are giving nightly concerts at the Maison Dorée Cafe.

The annual benefit for the chorus singers at the Teatro Principal will be given tonight. T. G. WESTON.

These Concerts on Liners.

(From London Truth.)

A NEW YORK paper the other day propounded the following question:

"On what principle should the proceeds of concerts given by American performers, and mostly paid for by American passengers, on ships bound for America be given to German or English charities?"

The writer went on to say that an equal division of the receipts between charities on both sides of the Atlantic would be fair and reasonable, and he could not understand why the steamship officers should raise any question about it. It is a long time since I crossed the Atlantic myself, but I am told by an American who has crossed thirty-three times that he never saw anything of the practice complained of. The invariable rule, according to his experience, is that half the collections in the saloons at concerts and at divine service goes to American seamen's charities, and half to those of the country under whose flag the passengers may be sailing.

The Venice Assembly.

DURING the months of July and August there will be held at Ocean Park, Cal., at the beautiful new resort, the Venice of America, a series of national sociological congresses on a scale never before attempted in America, except at the World's Parliament at Chicago in 1893. These will be known as the Venice Assembly, and will be under the general directorship of the Rev. Benjamin Fay Mills.

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Recent farewell tour of Mme. Adeline Patti.

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 With Pittsburg Orchestra, - December 30 and 31.
 With Cincinnati Orchestra, - March 24 and 25.

BALTIMORE.

BALTIMORE, Md., April 15, 1905.

BALTIMORE is hoping for a visit from the artists Madame Schumann-Heink, Nordica and Campanari in May. Occasion, a Christian Endeavor convention with huge chorus and suitable soloists.

The Virgil Clavier Institution, as a preparation for proper study of the piano, has two headquarters in Baltimore. One the Dungan School on North avenue, for the North Side, and a western school on 509 North Cary street. Miss M. G. Baldwin is the earnest and enthusiastic director of the latter. Like Miss Dungan, Miss Baldwin is a pioneer and apostle of the work. Both, in common with all intelligent educators, are governed by good common sense and sound, artistic sense also in the administration of the Clavier mechanism. Both are friends and work together in a sense, regretting the separation by distance of their endeavor. Miss Baldwin is a trained pianist, being a pupil of Richard Burmeister among others. She follows closely the working of the New York school, and gives all her time, attention and devotion to this necessary fundamental work. She regrets, as do all good teachers, that the attention of parents cannot be more widely directed to the misfortune of beginning at the end of piano art instead of the beginning; also that advanced "teachers," so called, do not see the necessity of making perfect mechanism obligatory before undertaking interpretation. Both these earnest teachers of piano, with Georgia Miller, of Washington (another of similar tendency and conscience), wish that there might be lectures, discussions, and writing upon this subject until parents should become advised of the waste of time and money of the other system. "There must be logic in education," urges Miss Baldwin, "else there is but a constant giving of lessons in which nothing is assured but the transfer of money and receipts." "What is the use of telling a pupil to make a passage sigh," she adds, "when that pupil cannot pass the thumb under the first finger?" It is to be hoped that these three directors of the Virgil Clavier work, earnest, intelligent, experienced and full of honor and conscience, may arrive at some measure to secure extension of the value of their work.

April 18 will be produced for the first time in Baltimore, in the Peabody Conservatory of Music, under the direction of Harold Randolph, president of the school, the "Passion According to Matthew," by Bach. The full importance of the step in musical progress made by this production cannot now be measured. The great difficulty of the work has hindered similar presentation in the States. It is considered part of the religion of music in France. A remarkable choir has been organized for the work. Fifty-six of the best solo singers from the Baltimore choirs have been in rehearsal since January. They are grouped in two central choruses. Chorister boys from Old St. Paul's will be added in one of the great chorales. Organ and orchestra will accompany. Mrs. Hissem de Moss, G. M. Stein, Ellison van Hoose and Julian Walker will be leading soloists. Parties are coming from Washington and other cities to attend the production. Among the singers of the Bach music in Baltimore will be the following: Mrs. Clifton Andrews, Mrs. W. W. Cloud, Mrs. Charles M. Eyster, Emma Albrecht, Alice Bennett, Katharine Burrows, Eleanor Chase, Katharine Faethe and Bessie Handy, sopranos; Mrs. F. M. Addison, Mrs. T. H. Boyer, Mrs. Wil-

liam A. Groppe, Mrs. W. Kurrelmeyer, Edith Clark, Katharine Heineman, Lida Kennedy, Charlotte Nicolai, N. Sellman, altos; Clifton Andrews, Elihu Call, George Harding, J. Alan Haughton, A. L. Jones, Ferdinand Kaiser, tenors; Harry M. Smith, William W. Cloud, Harry Eastman, S. N. Frank, William A. Groppe, Julius Hofmann, Samuel Metzger, C. Bertram Peacock, basses. Other names next week.

Two important names have been omitted from the list of those gentlemen who have been most influential in developing and maintaining the music of the Madison Avenue Temple, and in making it possible for Dr. B. Merrill Hopkinson to bring the choir to what it is today, one of the finest in this country. These are Sody Salabes and Leon Seliger. These men, while active and prominent in the world of business in Baltimore, are highly cultivated men and generous supporters of art and literature. Music owes much to such men, and their names should be remembered. Indeed this church is favored in having in its rabbi, Rev. Adolph Gutmacher, a strong friend and ally of all that interests the choir and its working.

Dr. Hopkinson, by the way, who has an almost unique sacred repertory of over 400 songs and arias, has been engaged for July 27 and 28 festival in Cumberland, Md., Tali Esen Morgan director, to sing "Elijah" and "The Rose Maiden." This in addition to about a dozen other similar engagements, and a steady prosecution of his church work.

Pietro Minetti is one of the most widely known of Baltimore musicians and voice teachers. He is at the head of this department in the Peabody Conservatory, and is held in high esteem not only in the city but in a large section of the United States. He is a native of Italy, graduate of the Conservatory of Milan. He was indeed appointed by the board of that institution to fill the place of the leading teacher, Edoardo Ferelli, during a vacation of the latter. This, at the close of young Minetti's studies, a signal mark of appreciation in one of these conservative and rigid Old World schools. Among well known Washingtonians who have profited by the art of Pietro Minetti in Baltimore are Alys Bentley, director of music in the public schools of Washington, and the Countess Cassini, from the Russian diplomacy.

Clifton Davis, an eminent voice builder, of Baltimore, has many advanced pupils at work in and out of the city, and many more on the way. T. Boyd Spiller, friend of Mr. Moore, the Washington singer; Edith Clark, Miss Henzburg, Miss Stone and Howards Robinson are some of these. Mr. Davis has great success in the teaching of opera to his pupils, and has "evenings of opera" as features of his studio. It goes without saying that only those whose voices are properly prepared for operatic work, and who have been otherwise trained, take part in these delightful affairs.

Laura Combs, a gifted pupil of Joseph Pache, who has an important church position in Pittsburg, and who is now singing in oratorio, was given an evening at the home of that director recently. A number of invited guests enjoyed the singer's work.

Edward Heimendahl, who is as well known in Washington as in Baltimore, as musician, chorus leader and voice teacher, remarked the following recently in conversation upon the subject of vocal training:

"The act of singing is one homogeneous performance, the different functions of which are all independent, and are as a whole controlled by conscious mental action. Physical exercise of any of the functions separately, without a simultaneous corresponding mental attitude, is of little or no benefit to the student. This of course does away with the long, tedious, monotonous hours of so called 'practice' by throat or fingers, the mind at the same time wandering upon far away subjects, or half asleep." It would be well if more teachers were philosophical as Edw. Heimendahl.

Sadie Gere Thomas held a recital at Mount de Sales at 4 p. m. last Thursday. FANNIE EDGAR THOMAS.

New Songs by Woman Composer.

THREE books of new songs by Carrie Jacobs-Bond, of Chicago, Ill., include a number of scores that ought to win universal fame for the composer. In one collection of ten songs the page containing the table of contents is illuminated with a commendation from David Bispham and that eminent singer's signature. Mr. Bispham states:

"I consider your songs so distinctive that it becomes a pleasurable duty for me to sing them myself.

"Sincerely your friend, DAVID BISPHAM."

The titles of the ten songs are: "My Dearest Dear," "Good Night," "In a Foreign Land," "The Gate of Tears," "Man and Woman," "Just by Laughing," "Just Lonesome," "May I Print a Kiss?" "When Do I Want You Most?" and "Where to Build Your Castles."

A second collection of twelve songs published by the composer includes the following: "When I Bid the World Good Night," "Time Makes All But Love the Past," "Linger Not," "Until God's Day," "Love's Sacred Trust," "Over Hills and Fields of Daisies," "When I Am Dead, My Dearest," "The Dear Auf Wiedersehn," "A Bad Dream," "I Was Dreaming—Maybe," "The Bird Song," and "Mother's Three Ages of Man."

Three songs in a separate volume are described by the composer as "unpretentious as the wild rose." Mrs. Bond has also written the words for these three songs, entitled "Nothing But a Wild Rose," "Walking in Her Garden" and "The Angelus."

Mrs. Bond's songs have melodic charm and, as Mr. Bispham stated, a distinctive quality that must appeal to intelligent singers. The words of the songs in the other two collections are well chosen. While there is infinite variety in these twenty-five songs contained in the three volumes, the music never descends to the limit of the commonplace. The fair composer reveals in all that she has done here wealth of imagination and taste that is exalted in its refinement.

Frederick I. Smith, Chicago, is the publisher of the first volume of ten songs, and the announcement is made that these songs are already on sale at Schirmer's, New York; Oliver Ditson Company, Boston; Theo. Presser, Philadelphia, and Lyon & Healy, Chicago. The other volumes published by the composer at 42 Thirty-first street, Chicago, will likewise be on sale in the well known music stores.

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BISPHAM'S GREAT TOUR.

DAVID BISPHAM'S transcontinental tour, of which, through an error, but little has been said of late, has already extended across the continent, up and down the Pacific Coast, to Canada, back through the Middle West and South. He has up to the present time filled eighty engagements, and has about twenty more to sing before he sails for Europe for the summer.

In Chicago Mr. Bispham repeated his series of great song cycles. Following are two programs of Mr. Bispham's recitals in San Francisco:

Commit Thy Ways (St. Matthew Passion).....Bach
Ruddier Than the Cherry (Acis and Galatea).....Handel
Chanson Ancienne (Old French).....Arranged by Sauzet
The Monk.....Meyerbeer
The Evening Star (Tannhäuser).....Wagner
Alberich's Curse (Rheingold).....Wagner
The Page's Song (Falstaff).....Verdi
The Prologue (Pagliacci).....Leoncavallo
Zulungung.....Richard Strauss
Die Nacht.....Richard Strauss
Ach! Weh mir.....Richard Strauss
Four Songs of the Hill (new).....Landon Ronald
Drink to Me Only.....Old English
The Pretty Creature.....Old English
Who Knows?.....Max Heinrich
Danny Deever.....Walter Damrosch

Tennyson's Enoch Arden (for recitation with piano) Richard Strauss
Heimliche Aufforderung.....Richard Strauss
Nachtgang.....Richard Strauss
Ach! Weh mir.....Richard Strauss
Traum durch die Dämmerung.....Richard Strauss
Cacilie.....Richard Strauss
The Two Grenadiers.....Schumann
I'm a Roamer.....Mendelssohn
The Sands o' Dee (Kingsley).....Fredk. Clay
Killiecrankie (Burns).....H. H. Wetzler

All up and down the Pacific Coast, from San Diego to Seattle, Mr. Bispham sang to large audiences, introducing at times his wonderful recitation of "Enoch Arden" to Strauss' music, and everywhere he met with great audiences and great enthusiasm.

That the singer is appreciated also as an example of high American manhood is shown by the regard in which he is held in private circles wherever he goes, and by the fact that he is often besought to address large gatherings of students and of representative men of the communities he has of late been visiting.

To reproduce Mr. Bispham's criticisms from the leading papers would require more space than can be allotted at this time. Two opinions from San Francisco follow:

It is the quality of David Bispham's voice that holds the listener spellbound; it is the fine intelligence back of it that makes every note convincing; it is his perfect enunciation that makes the sentiment as enjoyable as the music; and finally it is his all pervading, cheerful personality that sweeps his audiences along with him.—San Francisco Chronicle.

David Bispham's great dramatic gift was scarcely as conspicuous when he sang in Wagnerian garb with all the wealth of operatic paraphernalia as it was last night when all his efforts were expended on a concert. So ample, so rich and flexible are his talents simply for emotional expression that it seems almost a pity for him to have so slender a vehicle. He overflows at every point, slipping out of the narrow confines of the concert platform into the great, wide open sea of song, infusing a magnetic brilliancy into themes so various and diverse that the compass of his understanding is itself a wonder.

All this has nothing whatever to do with the splendid baritone voice, which is in itself an organ of uncommon power. The dramatic effect of his singing is, however, much more salient than that of most singers because his enunciation is flawless. While being enchanted with the musical poetry of his selections, the rich volume of tone and the dextrous technical manipulation, the story he conveys is also strong and obvious; his songs are real for the mind as well as for the ear.—San Francisco Bulletin.

HAMBURG IN PARIS.

(SPECIAL CABLE TO THE MUSICAL COURIER.)

PARIS OFFICE MUSICAL COURIER, PARIS, April 17, 1905.

Musical Courier, New York:

Mark Hambourg's first concert at Salle Erard was a tremendous success. Second concert sensational, with countless recalls and encores.

DELMA-HEIDE.

New York German Conservatory Concert.

THE New York German Conservatory of Music pupils' concert at College Hall, April 14, brought a program of thirteen numbers, consisting of piano, vocal and violin solos, recitations, duos for two violins, vocal duet and an orchestral number. As usual at this institution, there was a fine audience, much interested in the art of the participants. These were May Wilkens, Anna Pazelt, Emilie Decker, Anna B. Klusmann, Dora Stegmann Iden, E. Caesar, R. C. Kaufmann, Charles Hennig, Irving Randolph, A. Goldram, Landwehr and Stahl. Besides these soloists, the following took part in the closing string orchestra pieces, Tartini's adagio and Soedermann's Swedish March:

First and second violins—Misses Bates, Dodd, Effler, Eldridge, Hasenclever, Lohmann, Lawrence, Klein, MacDonald, Orth, Quinn, Ruchl, Sauter, Stewart, Strohuber, Wuestenhoefer; Messrs. Bossi, Brainerd, Freund, Goldram, Hebron, Hennig, Hesselman, Hoffmann, Johnson, Kratka, Landwehr, Mindermann, Noe, Schoider, Papstein, Pero, Schulenberg, Stahl, Vaderson, Wolff.

Violas—Messrs. Schmidt, Stutzer.

'Cellos—Miss C. Sauter, Messrs. Borchard, Kneppier, McGrath.

The next pupils' concert takes place Friday evening, May 5.

Success of a Montefiore Pupil.

MISS KUNZLI is a pupil of Caroline Montefiore, and is rapidly coming to the front and making an impression whenever she is heard. A few press notices on the young soprano:

The soprano soloist, Miss Kunzli, possesses a beautiful and well cultivated voice.—Staats Zeitung, March 26, 1905.

The soloist, Cecile Kunzli, a delightful singer of magnificent presence, sang the aria "Bel Raggio" and songs of Cornen and Gumbert, which called forth a storm of unending and deserved applause.—American Schweizer Zeitung, April 6, 1905.

Buck's Summer Course.

DUDLEY BUCK, JR., the vocal teacher, announces a special summer course, to be given at his Carnegie Hall studio. Mr. Buck is one of the few vocal instructors who find it profitable to hold a summer course in New York instead of going elsewhere. Mr. Buck's summer class was so successful last year and so many out of town teachers, to whom he gives special attention, have already registered with him for the coming summer, that he felt obliged to repeat his course. Many of his pupils are singing professionally and doing credit to their teachers, and others are to make their debut next winter.

Janpolski Re-engaged.

AS a result of his fine singing in "Hiawatha" at Orange, N. J., Albert G. Janpolski, the baritone, was engaged to sing in Prof. Woodrow Wilson's lecture at Roseville Avenue Presbyterian Church last week, when he pleased greatly; for a song recital at Wallace Hall, Newark, and as soloist for the Lyric Club, in the same hall, April 26. He is already engaged for the opening Sunday afternoon concert of the New York Symphony Orchestra in October, singing two Russian arias.

Musical Briefs.

Louis Victor Saar and some of his advanced students in composition will give a concert devoted to their works at Assembly Hall Wednesday evening, April 26.

Edwin S. Belknap announces a concert devoted to music of the North American Indian at Mendelssohn Hall, Thursday evening, April 27. Katherine Fisk, Evelyn Greenleaf, Frederick A. Chapman, Charles W. Russell and Harvey Worthington Loomis will interpret the music transcribed and harmonized by Mr. Loomis.

The "Shepherd King," an oratorio by Robert P. Skilling, will be presented under the direction of the composer in Aeolian Hall, Tuesday evening, April 25.

Ferdinand Carri's Pupils.

THE annual concert of the violin pupils of Ferdinand Carri was given in Mendelssohn Hall Saturday night of last week and attracted a large audience. All the pupils played from memory. They did excellent work, and showed how carefully and conscientiously they had been taught. Some of these young violinists disclose exceptional talents. Willie Monaghan gave a most creditable performance of Paganini's first concerto and Ernst's "Airs Hongrois." The young man evinced a good technic and unusual musical intelligence. The purity and bigness of his tone astonished all. Harry Zucker gave a fine performance of Saint-Saëns' "Rondo Capriccioso," and Samuel Wechsler showed some fine arpeggio and pizzicato work in Leonard's "Souvenir de Haydn." Little Meti Sprunk astonished the audience with her admirable playing of Vieuxtemps' ballade and polonaise. The ballade was played with correct expression and the polonaise with adequate brilliancy. Harry Dubier exhibited good execution and tone in two movements from De Beriot's seventh concerto, and Rosa Olah played Wieniawski's second polonaise, in which she showed some fine staccato work.

The others who deserve special mention are little Bella Rackoff, who played her teacher's "Norma" fantasia; Anderson Campbell, who played the "Pastorale" fantasia, by Singeleé, and Herbert Woog in a fantasia by Dancs. The concert closed with a capital performance of Handel's largo for violin, piano and organ, played in unison by the Misses Duryea, Coughlin, Weaver, Olah, Gamargo, Portef, Sprunk, Rackoff and the Messrs. Monaghan, Zucker, Moore, Mondorf, Wechsler, Heymann, Norman, Kenna, Chadwick, Dubin, Feibisch, De Socio, Gedell, Campbell, Matas and Woog.

Meyn Before Royalty.

BARITONE HEINRICH MEYN sang a program of Brahms songs at Sgambati's house in Rome, Italy, among the guests being Carolus Durand, Sabatier and Björnsten. March 31 he sang Schumann songs at Professor Helbig's, accompanied by Madame Helbig, a close friend of the great Liszt. The audience was small and select, among them the Princess Friedrich Carl of Prussia, Princess Radziwill and others.

Conservatory Prize a Violin.

THE Grand Conservatory of Music, Dr. Ernst Eberhard director, announces that a beautiful violin, in a fine rosewood case, will be awarded the best student in Miss Eberhard's class at the close of the school year. All may compete. This violin has just been received from Bohemia.

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MARC A. BLUMENBERG - - - - EDITOR-IN-CHIEF

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A CHICAGO paper estimates that there are 12,000,000 pianos in America. There will be a few less after Paderewski finishes his tour.

IN Rome last week a great banquet was given to Pietro Mascagni at the Theatre Adriano; five hundred prominent Italians, prominent in art, politics and literature, being present. Leoncavallo has the next move.

JOSEF HOFMANN'S new piano concerto, No. 2, was played by the composer last Saturday at the country home of Mr. and Mrs. Clarence Mackay, near Roslyn, L. I. The orchestra was conducted by Hermann Hans Wetzler. A detailed review of the Hofmann concerto will appear in an early issue of THE MUSICAL COURIER.

DANIEL FROHMAN authorizes THE MUSICAL COURIER to deny the story recently published in several New York dailies, that he will undertake the management of Franz von Vecsey's European tours. Mr. Frohman's contract with Vecsey expired on April 14, and has not been renewed in any form. Vecsey says: "I will return to this country again when I have a beard."

Y SAYE'S manager, R. E. Johnston, left for the Pacific Coast on Saturday, to arrange the details of the Ysaye tour in that section of the country. Mr. Johnston managed to book 112 Ysaye concerts thus far, not including the Coast, and when that section has had its quota the Ysaye tour will make an unprecedented showing in number of dates filled and amount of money handled. Ysaye will make a new record through the Johnston management.

ALLEGHENY, Pa., has a jealous eye on Pittsburg. Last week citizens of the former city intimated that they would like Mr. Carnegie to present an organ equal to the one the millionaire gave to Pittsburg. The \$10,000 instrument in the Carnegie Library at Allegheny is also Mr. Carnegie's gift, but as it is inferior and cost less than his donation to Pittsburg, the Alleghenyites are dissatisfied. If this begging mania keeps on Mr. Carnegie will realize his desire and die poor.

THE MUSICAL COURIER announced some time ago that Frederick A. Stock, temporary director of the Chicago Orchestra, would be elected as the successor of Theodore Thomas. Our prediction was realized last week when the directors of the Chicago Orchestra made Mr. Stock the regular conductor of the organization for the next five years. It was also decided to change the name of the body to the Theodore Thomas Orchestra. Mr. Stock is in every way a worthy successor to Thomas and will do all honor to that name and to the fine orchestra which bears it.

MR. FINCK calls for another engagement of Safonoff next season by the Fillharmonics, and a third performance of Tchaikowsky's "Pathetic" symphony. A story is told of a Russian general in the Turkish war, who was asked by the Czar by wire how things were going and replied by signing his own name: "Ivanoff." The Czar, luckily for himself, understood English and recalled the general at once. If Safonoff were residing here and could give us the "Pathetic" symphony twice a day we would get tired of it twice as fast as if it were given once a day. In course of time let us have all the good things, but there is such a thing as too much.

EUGEN D'ALBERT gave his farewell recital at Mendelssohn Hall last Tuesday evening, and by devoting his entire program to Beethoven gave announcement of the style and school of pianism which he prefers above all others. The numbers on the program were the three sonatas, op. 31, No. 3; op. 110, op. 111, the thirty-two variations in C minor and two rondos. D'Albert was in good form and again revealed all those superior musical qualities which have won for him his high rank among the pianists. The Knabe piano which d'Albert used last Tuesday was an exceptionally fine instrument and afforded him the opportunities to demonstrate the exceptional virtuosity and musicianship for which he is distinguished.



D'Albert Writes Once More "On the Eve of His Departure."



"HE WHO FIGHTS AND RUNS AWAY NO AMERICAN PIANO CAN PLAY."

THE critics are in bad luck. It seemed as if, with the willingness of THE MUSICAL COURIER to help along the good cause, this d'Albert episode had been disposed of, when, lo and be held up, the famous testimonialist once more enters upon the field and makes a dash at the enemy. This time, instead of making it a telegram or a short description of piano quality, he writes the following letter to THE MUSICAL COURIER, which this paper would willingly have discarded had a copy not been sent to other papers, some of which printed it. Hence we also print it. It may as well be accepted as a truism that this letter of Eugen d'Albert represents the finishing touch to any further artistic activity of his in America:

NEW YORK, April 12, 1905.

Editor Musical Courier:

DEAR SIR—THE MUSICAL COURIER has for some time devoted considerable space to continued attacks on the critics and, incidentally, on myself. I have ignored these malicious statements hitherto, and should continue to do so now were I alone concerned, but in behalf of the New York critics I may be permitted to make the following brief statement:

On March 15, 1905, I sent the following telegram from San Francisco:

SAN FRANCISCO, Cal., March 15, 1905.

Blumenberg, Office Musical Courier, St. James Building, New York: Story of New York critics put to me in COURIER, March 8, pure invention; never had experience with American critics, not knowing them; therefore couldn't relate it; wish immediate retraction.

EUGEN D'ALBERT.

I there used the expression "American" critics. Imagine my disgust when I learned that the paper to which it was addressed wilfully distorted the meaning of that phrase and insists that I meant thereby a critic with an "American name." America is made up of so many nationalities that it is rather difficult, especially for a foreigner, to really say what an "American" name is. Will THE MUSICAL COURIER undertake to give the proper definition?

I now and here declare that the meaning of the telegram and my present meaning is that I never had experience with critics on American soil, including herein all undiscovered lands north of Canada to the North Pole; Canada, the United States, its Territories and outlying possessions; Central America, the canal zone, and all of South America. I never was importuned by any such critic for a loan of money, therefore was not badly treated because I did not give what I was not asked for.

I recall a casual conversation which I had at Mendelssohn Hall in one of the brief intervals during a recital. My manager said something about matters being in a bad way, in that artists were compelled to pay critics for favorable notice, or, in default of their so doing, receive continued severe criticism, and he asked me whether I was willing to make such a payment. I was very much surprised at this statement, saying that I had never heard such a charge made against the musical critics of the New York press, and certainly would decline to make such payment if approached. During the further course of conversation I mentioned the fact that many years ago—about sixteen, in fact—I was asked to do a favor for a musical critic who was in no way connected with the press of New York, a favor which just then I was not in a position to grant. My refusal was not followed by any disastrous results.

THE MUSICAL COURIER offered to name two responsible men to vouch for the truth of its statement, one of these—according to THE MUSICAL COURIER—being a man of the highest standing in the United States and Europe. This would be a necessity if THE MUSICAL COURIER wishes to escape the charge of propagating false statements.

My present sojourn in America has been very pleasant in every way but for the disagreeable incident with THE MUSICAL COURIER, into which I was apparently drawn in order to give it an opportunity to wreak its vengeance on some third party.

Yours truly, EUGEN D'ALBERT.

In carefully reading the italics in the above letter (italics are ours) it will be observed that the case against the critics has now been made much worse and more specific than the limited case as shown in the original accusation. The case now made out by

d'Albert against all the music critics is hundredfold in severity compared to any charges made by this paper, for in the latter instance it has always been held that the critics of many papers and of the Herald and Evening Post were not involved in any of the financial schemes of New York musical life; that, in the next place, those who were involved were doing what was right in their desire to branch out and make money, but that there were a number of serious defects following that course, viz., their criticisms had no value whatever, because they were interested, and they actually harmed the musician by interfering in his legitimate field, and their criticisms on artists were nullified because of their personal intercourse with them.

D'Albert, however, says what never was asserted in this paper, and that is the italicized language, as seen in his letter, which makes it appear that a general opinion prevails here to the effect that artists are compelled to pay to get good notices, and that in case they refused to pay the critics they would get bad notices.

This paper never made such a heinous charge. How did d'Albert come to refer in his letter to this conversation? Why should he, in defense of his claim that we wilfully distorted the meaning of his telegram, make that meaning still more severe and point to the fact that he had been asked for money after all? I believe the answers are as clear as the sky over the desert.

(a) After his first visit to this country, playing the Steinway piano, he wrote a testimonial beginning "On the eve of my departure for Europe," in which he said that after all he considered the Knabe piano the best piano made in America. That letter could not have been made public until the steamship he was on was well out on the Atlantic. He took care to be off first.

(b) He did the same with the above letter, which was received at this office when he was aboard the Republic going to Europe. He has the habit of agreeing with his managers in all they propose and bidding them a pleasant adieu at the station, wherever it may be, in Europe and America, but only after having already mailed them disagreeable and complaining letters, which they find on their return to their offices. In other words, he runs away even before the fight he intends to make is known.)

(c) After having given the testimonial to Knabe he made an arrangement to play the Steinway piano in Germany and England, and gave Steinway & Sons a testimonial which constitutes a renunciation of the Knabe testimonial. Both of these testimonials are known to the world of music, as they were duly published.

(d) Notwithstanding the Steinway arrangement and testimonial letter he wrote he subsequently made an agreement to come to America and play the Knabe piano, although he was under agreement to play the Steinway. He certainly again gave a testimonial to Knabe.

(e) But he stated orally that, notwithstanding these testimonials, although he did not refer to them when he said it, he preferred the Bechstein piano to either the Steinway or the Knabe. He therefore treated Steinway and Knabe just as he treated the music critics of New York in his above letter, which proves that he had been asked for money. Read it carefully and study the studied attempt to evade and the insidious method of damning the critics. He does not mention the music critic "who was in no way connected" with the press, and he does not say that that critic is not now connected with the press. And who is any critic not connected with the press?

(f) The whole case is now worse than ever before, because of the hebetude and fatuity of the music critics in reviving it. It had become a dead issue really. I had not followed it up, because I had no confidence in a man of the character of d'Albert. I knew what had occurred at Mendelssohn Hall and the name of the music critic mentioned by d'Albert, and I was willing to give to the critics the names of the gentlemen to whom d'Albert addressed his plaintive plaint; the music critics preferred the questionable word of d'Albert to the words of citizens of this country occupying responsible stations in the industrial, financial and so-



cial communities. I never proposed to put d'Albert's word against the words of American citizens of standing and position. The critics did not accept my invitation to get down to the truth and preferred d'Albert's explanation, and now they have his Knabe-Steinway system applied to themselves, only to such a degree that he actually condemns them downright of being frauds, going to a length which their own methods, in the most extreme cases, would not justify.

D'Albert's letter illustrates to the music critics what the universal opinion regarding them is, and he made that letter, that opinion, public, and thereby squared himself for the severe criticisms written against him. It fits exactly into his testimonial conduct toward Steinway and Knabe and Steinway and Bechstein in Europe. It also tends to keep him *au fait* with THE MUSICAL COURIER, for he has done more than could have been expected from him in supporting the general proposition of this paper that music criticism in most of the New York daily papers is worthless. I hope the music critics will not accuse me of having written the letter, but as I consider Eugen d'Albert one of the extraordinary pianists of the past eighty years, which includes Beethoven, whose profound compositions are interpreted by him to an astonishing degree of human perfection, they may infer that I also agree with d'Albert's epistolary compositions. But they would then be mistaken, for I never placed them in such an ignominious attitude as his cunningly contrived letter does. Let us then bid good-by to the great Beethoven interpreter and again reflect that moral grandeur is not necessarily in compact with artistic inclination; and as d'Albert himself answered the questions put in his letter there is no reason why anyone else should. There is only one thing I am actually amazed at, and that is the publication of that letter in the Staats-Zeitung. I wonder if it is d'Albert's translation?

By the way, Josef Hofmann gives his opinion in the subjoined reply he made to a member of the press:

"There may be some pianists who are paid for using and praising the pianos they play upon, but certainly I do not belong to that class. Those who sell their services against their own convictions are on the downward path and have nothing more to lose."

Who are the "paid" pianists? Who is paid for playing pianos? Which pianist belongs to that class? In view of the severe blow d'Albert has just given the critics it would be interesting to them to know whether he sells himself to piano manufacturers. Four or five have now had his services; but did they purchase them?

More Severity.

If New York is to be emancipated from its prevailing system of music comment in the daily papers nothing could be more welcome than the active co-operation of a man like Henry T. Finck, who in Saturday's Evening Post, among other things, says:

No admirer of the late Theodore Thomas (whose biography is just out) should fail to get a copy of the imperial photograph of him made by F. Gutekunst, Philadelphia. It is a real work of art, and gives an almost startlingly lifelike impression of the great master. The kindness of the man is revealed, as well as his firmness, and there is much pathos in the lines of the face. His life was one long struggle for the noblest in art, yet he was often most shamefully treated. A flagrant instance was his last visit to New York with the Chicago Orchestra, on which occasion most of the local critics fell on him like a pack of wolves, for no obvious reason, for his orchestra, if not the best in the world, was excellent, and he himself conducted as well as ever. On that occasion he wrote a letter of thanks to the musical editor of this journal—the first time he had ever done such a thing. The incident is mentioned here as a further illustration of the extraordinary and deplorable savagery of American musical criticism commented on in this column last week.

I remember years ago a music critic, then and now engaged on one of the New York dailies, telling me that Theodore Thomas "had to go," as he was the greatest menace to the development of music in America, and that he—the critic—would not cease to antagonize him until he was driven out, and in his paper the critic constantly followed out that plan. Being at the time comparatively inexperienced in the ways of New York journalism, I could not fathom or appreciate the violence of the utterance and attitude, and, although the remarks were publicly declaimed, I was in fear to repeat them, particularly as my bucolic mind could not at that time entertain any logical connection between metropolitan criticism and a hostile personal attitude. Later on I, of course, learned that Theodore Thomas, knowing the limitations, the capacity, the musical pedigree of the critic, never deigned to read what he had written, and never hesitated to express his contempt for nearly all the so called criticism, including that of the critic here referred to. That is, he refused to bow to the decisions of an umpire who, as he knew, was not acquainted with the rules, although he might be able to describe the game.

It is the personal interest of the critic that impels him onward in his "deplorable savagery," as Mr. Finck calls it. The non-participating artist must be flayed and an example made of him, and the fact that this is generally known gave to the d'Albert exposé the reception of the bona fide. And that is what I have been constantly harping on, that fact that the personal relations of the critic to the artist are sure to lower his standard, and finally will compel the daily paper to close the department, a department now absolutely discredited in all newspapers here with a few exceptions, and for these reasons it is necessary to disagree with Cyrano de Bergerac, of the Pittsburg Index, who says:

To deny to the critics the society of the artists whose efforts they have to describe is to deny to them one of the highest and most valuable privilege of their profession. The society of the great exponents of the musical art widens our critical knowledge and places us in immediate contact with what is going on in the world of art elsewhere; softens our asperities and mellow our judgments.

But when it is shown, as it has been, that the society of artists has resulted in displacing the critic and in making him a personal business agent of the artist, the critic should be asked to choose which function is most agreeable to him, and that function he should pursue, because he is unfit for both. That's all. Mr. Finck shows that the critics descend into "deplorable savagery," and that personal latitude and leaning and interest are the cause of it, and for that same reason the division of opinion, as illustrated in the parallel columns of the criticism which we published during the past season, is so obvious. The critics have their personally interested tendencies; hence the divergence and the savagery.

For instance: Richard Strauss ignored nearly all the music critics here but one, and that one went all to pieces in his emotional insanity, caused by the value of their production and copyright of the compositions. The others gave considerable evidence of savagery, and yet it had no effect on the public. Let us reprint a few lines from the scholarly remarks of Mr. Chase, of the Evening Sun, one of the music critics who holds aloof. In the April 15th issue of that bright paper it says, among other things, referring to Richard Strauss and the "Sinfonia Domestica":

In this case the public was distinctly ahead of the professional judges, who did not hesitate to declare that, whatever it was, this was not music. Alas, these worthies repeated the feat of those predecessors of theirs who in the dark backward and abysm of time had found Wagner's "Tristan" full of terrible and ear splitting dissonances. Which just goes to show that what is the regulated noise of today may be the music of tomorrow and classical music the day after.

The opposition of critics is incidental to nearly all new compositions, for their so-called learning, which consists merely of a kind of superficial analytical dissection, seldom a learned analysis, does not permit of more than a disdainful tolerance of a new work. Besides, they are not possessed of the scholarly erudition that can decide the merits of a new composition, and because they cannot decide technically they are critics and not musicians or composers themselves. The assumption of this air and tone of tolerance, this studied moroseness and austere cynicism is merely a professional livery—a kind of Carnegie or Mendelssohn or Aeolian trade or hall mark. It is the union label. When you see a typical New York music critic smile at a concert he has had either a good lunch or dinner; his natural expression is a sour, discontented, snarlish scowl, for he seldom has the kind of a dinner he is entitled to unless an artist invites him, and that is after the performance; hence he usually appears with the professional caustic physiognomy. It is natural, because he dare not permit himself to be influenced by the usual human emotions; that would kill him at once. After years of studied frowns he finally reaches the goal and is never able to smile, except sickly, and then he looks worse than usual.

You will find that he is never in a hurry to reach his fixed seat, for that would also be unprofessional, and you will certainly notice that when two or three happen to meet they will talk and interrupt the performance in order to show that they know it all even without listening. They are critics; why should they listen? In most cases it makes no difference here in New York, for they might as well not listen for two other reasons: the one is that they actually cannot tell, and the next is that they are interested and can decide in one way only. The moment, however, he is seated the critic face is formed and you sit in awe and wonder how such a face can ever dare to be happy. Mr. Finck's discovery of the "deplorable savagery" of the critic's attitude either accounts for the face or the face accounts for it. But their faces must have become modified when they read that d'Albert letter, because he was then already out of their reach. And they never can get square with him again; he has eluded them, this time for good. B.

THIS week the frontispiece shows the latest photographic reproduction of the distinguished English composer, Sir Edward Elgar, who is about to visit this country non-professionally. Sir Edward will find a welcome here that will be sure to attach him still closer to a country in which he knows his works are appreciated. Among other things remarked by Sir Edward at a recent address at Birmingham he said:

Twenty-five years ago some of the rhapsodies of Liszt were very popular, and he thought every Englishman since had called some work or other a rhapsody. Could anything be more inconceivably insane? To rhapsodize was the one thing Englishmen could not do. Why take a title simply because it was popular with a Hungarian composer, whose very nature it was to rhapsodize? That might be a trivial incident, but it pointed a moral, showing how the Englishmen preferred to imitate.

"Sir Edward Elgar," says the London Truth, "assuredly had no intention, when speaking thus, of making any personal allusions, and it must be counted, therefore, just a little unfortunate that three of his most eminent contemporaries—namely, Sir A. C. Mackenzie, Sir C. Stanford and Edward German—have quite recently produced works rejoicing in the very title for which he professed such humorous contempt." It may also be remarked, adds Mr. Finck, of the Evening Post, that Elgar's saying that "twenty-five years ago some of the rhapsodies of Liszt were very popular" was peculiarly inept. These rhapsodies are today more popular than ever, and they will be popular twenty-five years hence, when the very names of Elgar's own works will be forgotten.

And what about our American composers and their rhapsodies? They never have an opportunity

to become rhapsodical at anything that happens to them. Here is our Mr. MacDowell giving lessons at \$10 an hour, driven into such a career by the total absence of American rhapsody.

AND STILL THEY COME. THE following extract is taken from the St. Louis Mirror, where Paderewski gave a recital not long ago. Evidently the Middle West has sensibilities like those of THE MUSICAL COURIER's piano sharps, for the Mirror critic writes in this manner:

The pallid Pole is the greatest, and yet the most vicious, of pianists. His recital at the Odeon Monday night was a queer jumble of good and bad playing, but withal a most absorbing and exciting program. At times Paderewski played as though his sole aim and object was to live up to the circus to which he submits, and then again his work showed rare dignity and supreme finish. He pounded more than formerly, and stamped on the damper pedal recklessly when the spirit moved; he distorted rhythms, exaggerated sentiment and indulged freely in the pernicious habit of playing low basses first, and yet—he played magnificently. There was something Jovian in his smiting of the keyboard, and he thrilled his audience by his tonal grandeur, even when he appeared only as a virtuoso in the worst sense of the word.

His best work was done in the almost impossible Brahms variations on a theme by Paganini. This was a stupendous performance, evidencing fully his keen intelligence and masterly control. The Beethoven sonata, the familiar "Appassionata," was finely played in parts, but rendition of the great work was uneven.

In the Bach-Liszt number he abused the damper pedal outrageously in the prelude, but gave a clear exposition of the fugue. The Schumann nocturne was exaggerated and oversentimentalized and tonally lovely. Paderewski mused woefully the first Chopin etude that he played—op. 10, No. 12—and then gave a fine performance of the seventh number of the same opus.

Independence in musical criticism looms large throughout the inner part of our country these days.

HENRY T. FINCK has become the eloquent champion of the populace, and cries out at every opportunity against the besetting (New York) sin of making symphony concerts and piano and song recitals matters of musical martyrdom rather than mediums of artistic pleasure. Mr. Finck does not see why symphonies and sonatas and chamber music works must always be played in their entirety, and he voices the opinion that the ordinary music lover is given too much counterpoint and not enough melody. "More light music" is the burden of the latest Finck slogan, and in many quarters it will meet with a responsive echo. In the Evening Post of last Saturday Mr. Finck puts forth a special plea for Johann Strauss, and he does it in this fashion:

It is worthy of note that all the great masters were fond of dance music, and wrote a good deal of it themselves. The number of the Bach dances is legion. Mozart said that he who could not create any good dance music was really no good composer. Beethoven wrote thirteen Ländler and other dance pieces. Nothing gave Schubert more pleasure than to sit at the piano while his friends were dancing, and improvise those entrancing waltzes which Liszt's version made still more fascinating, and which all pianists play con amore. Chopin wrote no fewer than fifteen waltzes. Brahms wrote waltzes not only for piano but for the voice, and called them "love songs"—Liebesliederwalzer. Wagner wrote a waltz in "Die Meistersinger." Tchaikowsky introduced one in a symphony. Yet our pedantic orchestral directors are trying to be more dignified and exclusive than Beethoven, Schubert, Chopin, Brahms, Wagner and Tchaikowsky! The Strauss waltzes are really intended for the concert hall quite as much as for the ballroom. They are animated by a poetic rubato, or capricious coquetry of movement, which raises them far above ordinary dance music, and makes them quite as worthy of a place at sym-

phony concerts as Chopin's waltzes at piano recitals. Let us have a little less pedantic dignity, a little more emotion and human nature about our concerts, and good music will make more rapid strides in popular appreciation. Too much dignity is the death of art. Let us recall what happened in Vienna some years ago, when Hans Richter put a Liszt rhapsody, Grieg's "Peer Gynt" suite, and Weber's "Invitation" on a Philharmonic program. The result was that even Dr. Hanslick, the most academic and pedantic of the critics, was obliged to write: "The public was jubilant, entranced by the brilliancy of the performance, and the pieces. It was really a blessing not to have to listen, for once, to 'profound' music only, not to be led along dreary, stony abysses by Hamlets, Manfreds, Ibsen, and Schopenhauer."

The arguments seem sound, even though a packed house at the end of the season listened to Weingartner's program, made up entirely of two symphonies, by Berlioz and by Beethoven. But how many persons went to hear the music, and how many to see the best advertised of all the prima donna conductors? Henry T. Finck knows his New York almost as well as we do.

THE International Musician quotes several columns from the final installment for this season of our department "What the Jury Thinks," and comments as follows:

None of the votaries of the several arts are subject to such uncalled for, often ignorant and always variable criticisms as musicians are, both instrumental and vocal. THE MUSICAL COURIER is doing a splendid service in publishing extracts of these criticisms in parallel columns, taken from the great metropolitan journals of New York, who are supposed to be the best equipped on this continent, showing how different these great (?) men look at, or rather hear, the same performance. The reading of these criticisms conclusively proves that one or the other was either mistaken or needed the services of an aurist, and in some cases an oculist. Every professional musician has noted these discrepancies, and many have suffered keenly from the ignorant and indifferent criticisms dished out by those arrogant so called critics, and it is a pleasure to note that finally the "deadly parallel column" has been sprung on them, showing their utter unreliability. Both cannot be right, so it simmers right down to an absurdity, and musicians, both instrumentalists and vocalists, can cease getting into a state of nervous prostration on account of the much dreaded but really Jackassonian metropolitan critics.

Let us make it a unanimous vote of thanks to THE MUSICAL COURIER for exposing these journalistic musical mountebanks. Through arrogant conceit, coupled with lack of understanding their subject, or its interpreters, they have succeeded in ruining the career of many a talented musician of a supersensitive temperament, who did not have the assurance to continue his efforts in the face of those nearly always unjust criticisms.

MR. LIEBLING TO EUROPE.

LEONARD LIEBLING, of THE MUSICAL COURIER staff, accompanied by Mrs. Liebling, left for Europe on the Cunarder Caronia on Saturday on an important mission. He is expected back in about six weeks.

Violinist Recovers Jewels.

STRUGGLING violinists will please take notice. Here is a list of jewels and checks stolen from a fair performer last week:

Two ladies' gold watches, studded with diamonds.
One gold brooch, studded with pearls.
One locket, gold, and set with diamonds.
One neck chain of solid gold.
One pearl and topaz necklace, set with three topazes and twenty pearls.
One silver chain, with mirror attached.
Twenty-eight false keys.
Seven blank checks.

Two sharp detectives aided in recovering the jewels and checks. Lucky violinist.

Zwickau not long ago had its first hearing of Bruckner's fourth symphony.

MONTREAL.

MONTREAL, April 12, 1905.

THE tenth and last, but not the least, Symphony concert took place last Tuesday afternoon in the Academy of Music. Rollie Borden-Low, soprano, of New York, was the soloist. Following was the program:

Scotch Symphony No. 3, in A minor.....Mendelssohn
Aria, Il est doux, il est bon (Herodiade).....Massenet
Mrs. Low.
Menuet et Tambourin (L'Amour Medecin).....Poise
Songs—
Widmung.....Schumann
Shepherd, Thy Demeanor Vary.....Lane Wilson
Mrs. Low.
Overture, Tannhäuser.....Wagner

The symphony was read with energy and enthusiasm. It seems as though the orchestra had made up its mind to follow the command of Mr. Goulet with utmost precision. The performance of the overture aroused enthusiasm. Mrs. Low is a vocalist of rare attainment. She is by all means, with exception of one, the most finished singer that has ever appeared with the orchestra since the organization has been in existence. She gave an emotional delivery of Massenet's aria, and was generously rewarded with applause. An encore was demanded and she responded with an Irish love song by Lang, which was received with marked appreciation, and she was presented with a handsome bouquet of flowers. In the second group she covered herself with glory, singing both songs with temperament and beauty of tone. The audience again demanded an encore, and she gave "Who Will Buy My Lavender?" by German, and was presented with another bouquet. The audience was the largest of the season, and Mr. Goulet was called at the close time and again.

Mrs. Low was no stranger in Montreal. She sang here four years ago in the Karn Hall and made a large acquaintance of friends, which is proved by her present visit. She was entertained by some friends on Thursday evening, and last evening in St. James' Club, and this afternoon at the Forest and Stream Club, two of the most fashionable clubs in the Dominion. She was the soloist at the Sunday morning service in St. Andrew's Church, where Mr. Blair, our popular musician, is the organist. She will return next season and will be the soloist again with the Symphony Orchestra.

Lillian Herron, soprano, and Walter Hislop, pianist, pupils of Mr. and Mrs. Cornish, made their appearance in the Y. M. C. A. Hall Monday evening last. The program represented Beethoven, Scarlatti, Rubinstein, Schumann, Grieg, Strauss, d'Albert, Liszt, Sinding, Mendelssohn, Chopin, Rogers, Vannah, MacDowell and Bemberg. Miss Herron displayed a beautiful legato and was always true to the pitch, and her performance all through was very pleasing. She had to give two encores. Mr. Hislop has a delicate touch, a fairly good technique, and plays with feeling and understanding. He, too, had to give an encore. Mr. Cornish studied with Stavenhagen and Mrs. Cornish with Lamperti in Dresden. The audience was large and an appreciative one. **HARRY B. COHN.**

Scott Scores in Verdi "Requiem."

IN the Brooklyn Oratorio Society's production of the Verdi "Requiem Mass," on April 6, Scott's sonorous basso was heard to fine advantage in this magnificent work. The press comments were:

Mr. Scott has a voice of substance and good quality.—Brooklyn Eagle.

Mr. Scott was equal to the demands made upon him, and made it apparent that he can sing up to the artistic requirements of the oratorio standard. * * * The work of the soloists was admirable, both as distinct from and in co-operation with the chorus, and there was something more than ordinary joy for the listener in what they achieved.—Brooklyn Times.

The Schiller Centennial.

THE 100th anniversary of the death of Friedrich Schiller, who died May 9, 1805, is to be celebrated with a three day festival in New York, commencing on May 7 with a concert in Carnegie Hall. The program for the concert will be made up entirely of the works of Schiller which have been set to music, including Romberg's "Lay of the Bell," for mixed chorus, solo quartet and orchestra.

Two Von Doenhoff Pupils.

EMMA R. MICHAEL, the Philadelphia soprano, pupil of Helene von Doenhoff, is soloist at the R. C. Church of the Assumption, where her voice is greatly admired. Harriet Barkley-Riesberg, another pupil, sings in church as substitute only, and as such has just finished several Sundays at the Clinton Avenue Congregational Church, of Brooklyn.



EASTWARD, HO!

In his new book of critical studies Arthur Symonds has some interesting things to say regarding modern proletarianism in art. Mr. Symonds admits that he stands for aristocracy in art, and that the public is beginning to know too much about art to suit him. Of course, that is not exactly the way Mr. Symonds puts his views, but it is the inference which he allows us to draw. We always had a sneaking suspicion—in common with certain ancient notables—that the real mission of art is to do the greatest possible good to the largest number of people. And we had always supposed, too, in our silly way, that the best method of teaching art to the people was to bring them near to it. Mr. Symonds differs from us. He is down on the plebs, and he resents their sticking smudgy noses into matters that should concern only the few, the select, the exquisite aristocrats of art. Back to the chromo, the horsehair sofa, the plaster-of-Paris cupids and the "Mocking Bird" variations! Close the libraries and the art galleries to the people! Hide away the masterpieces of Homer, Socrates, Plato, Milton, Raphael, Shakespeare, Beethoven, Da Vinci, Dante and the other art kings! Beauty and truth are not for the grimy toilers. They are sordid, and low and material, therefore they must see and hear only that which is sordid, and low and material. Is not that a fine philosophy? Down with the public intelligence and up with the rule of the super-enlightened few! Rah for the Symonds! Art is an esoteric science reserved for the specially bred Brahmins. Common persons—that is, persons who are not critics—cannot understand art. It is a Thora, guarded by self elected high priests and hidden away from the public gaze behind a sacred curtain, thence to be brought forth at infrequent intervals and marveled at for a moment by the multitude, but never to be touched or studied, or even approached.

It is not the intention of this column to enter into a discussion with Mr. Symonds or with anyone else. We are merely commentators, you and I, and we try not to be dogmatic. But, honestly, don't you feel your comb swell when you pick up Mr. Symonds' recent "Studies in Prose and Verse," and read sentiments like these:

The world is becoming more and more democratic, and with democracy art has nothing to do. What is written for the crowd goes to the crowd; it lives its bustling day there, and is forgotten, like today's newspaper, tomorrow. * * * For the first time in the history of the world * * * the crowd has found for itself a loud, multitudinous voice. It has thrown off its chains, the chains of good taste; it has won liberty, the liberty to misbehave. It is sick of enduring the sight of master-

pieces; it is weary of waiting for some new excellence to be discovered for its admiration. It is powerful now, it must have its own bread and games, and the slave's revenge on its masters. Books multiply, praise is tossed about; but the artist stands aside, not even hors concours, because there are no longer any judges, or their voice is drowned by the gabble of the jurymen, as they disagree among themselves and refer the verdict to the bystanders."

Does not that read like the lament of one who speaks for all the critics, those same critics who are no longer accepted by the people as teachers, but merely as more or less prejudiced onlookers who happen to be able to write down their opinions and get pay for them? Is it not, in a certain sense, a familiar cry that has echoed down all the ages, and especially through the art epochs of Pericles, Augustus, Florence and the Medici popes? Was the Roman populace ignorant of art? Was the Grecian, the Egyptian, the Abyssinian, the Byzantine? For whom were built the marvelous art works of olden times, all the temples, and palaces, and baths, and galleries, and monuments, and pictures, and theatres and arenas? And, after all, who makes art and who patronizes art? Whence spring artists? Are they born of the common people or of the "aristocrats of art"? Look up the family trees of all the great artists the world has ever produced. You will find some amazing facts as to the sources whence springs the best art. The

Une répétition d'AMICA
MASCAGNI conduit l'orchestre



subject is big enough for a real essay in the Fortnightly Review. One fact is certain. The Symonds are men who cling to the ragged edges of art, but they rarely produce it. All critical writing is more or less ephemeral and has little weight after its writer's local fame dies. When a critic is swayed by his feelings he is no critic; and when he has no feelings at all he is not a critic either. This is silly. And so is criticism. Let a Taine, a Saint-Beuve, a Stendhal arise, and a few years later there will always follow a Smith, a Jones and a Robinson to point out the fallacies and the idiocies of their critical predecessors. Who swears by Taine today, or by the other "great" French, and German and English critics? We read them for their style, but we smile at many of their opinions, some of them seemingly so childish to us of the twentieth century.

It is not the Symonds who do the most for art, even in spite of their razor edge appreciation. A public of Symonds would expect to get free tickets for concerts and theatres, free books, and in fact, free views of everything worth seeing. The Symonds admire books, and dramas, and statuary and paintings, but they do not buy them.

It is the hoi polloi who rise to be aldermen, and city councillors, and mayors, and senators, and who vote in that capacity for galleries and museums and appropriations with which to finance them.

What does Tolstoy say about "Art"? Read: "A good and lofty work of art may be incomprehensible, but not to simple, unperverted laborers (all that is best is understood by them). * * * The 'Iliad' and 'Odyssey,' the Bible narratives, including the prophetic books and other masterpieces of art, are quite comprehensible now to us, educated or uneducated, as they were comprehensible to the men of those times long ago who were even less educated than our laborers."

Of Churton Collins' critical volume, "Ephemerica Critica" (apt title!), Mr. Symonds says: "Mr. Collins tells us, as if he were telling us something startling, that 'the sole encouragement now left to authors to produce good books is the satisfaction of their own conscience and the approbation of a few discerning judges.'" That should be enough, according to the Symondsonian argument.

The base people are given another drubbing by Mr. Symonds in this fashion:

We live in a time when the middle class rules; when the middle class will have its say, even in art. The judgments of the crowd are accepted by the crowd; there are, alas, no longer tyrants. No man any longer admits that he is ignorant of anything; the gentleman who has made his money in South Africa talks art with the gentleman who has made his money on the Stock Exchange. Once he was content to buy, now he must criticise as well. The gambler from abroad takes the opinion of the gambler at home; between them they make opinion for their fellows. And they will have their popular poetry, their popular drama. They, and the shopkeeper, and the young man brought up at the board school, form a solid phalanx. They hold together, they thrust in the same same direction. The theatres exist for them; they have made the theatres what they are.

Oh, for a theatre where the critics and authors could be the audience and the audience be the critics!

In this connection it is not uninteresting to see what Sir Edward Elgar had to say quite recently in Birmingham, England, when he made his inaugural address there as Peyton Professor of Music. A New York writer quotes Elgar and comments on him as follows:

English music failed alike to command respect abroad and to take a real hold on the affections of cultivated people at home; and the reason was that the composers had been writing coldly and correctly for themselves, and not for great audiences of intelligent and intellectual people. As painters did not work for other painters, nor dramatists write plays for other playwrights, so musicians must give up the idea of pleasing themselves and neglecting their audiences.

Who and what are the critics, any way, and what is criticism? It was Ibsen who wrote to his friend Björnson: "The majority of critical strictures reduce themselves, in the last analysis, to reproaches addressed to an author because he is himself, and thinks, feels, sees, and creates like himself, instead of seeing and creating as the critic would have done—had he had the power."

Tolstoy goes even further and places himself not only fairly and squarely against the Symonds theory of aristocracy in art, but says in so many

words that expert criticism ruins art. Listen to Tolstoy:

A thing that tends to bad art is the growth, in recent times, of artistic criticism, i. e., the valuation of art, not by everybody, and, above all, not by plain men, but by erudite, that is, by perverted and at the same time, self confident individuals. A friend of mine, speaking of the relation of critics to artists, half jokingly defined it thus: "Critics are the stupid who discuss the wise." An artist's work cannot be interpreted. The interpretation of works of art by words only indicates that the interpreter is himself incapable of feeling the infection of art. And this is actually the case, for, however strange it may seem to say so, critics have always been people less susceptible than other men to the contagion of art. For the most part, they are able writers, educated and clever, but with the capacity of being infected with art quite perverted and atrophied. And therefore their writings have always largely contributed, and still contribute, to the perversion of the taste of that public which reads and trusts them. * * * The critics, having no basis for their judgments, never cease to repeat their traditions.

In his new book of critical studies Arthur Symonds has some—hello! here we are, starting all over again. And that leads us to ask, has anyone ever heard, or read, or taken voice in a discussion on art which did not end exactly where it began?

The cartoon explains itself.

A—I see Paderewski is making another tour.
B—Yes; a tour de force.

LEONARD LIEBLING.

Vocal Compositions by Frank H. Brackett.

A COMPOSER of vocal music who is fast coming to the front rank is Frank H. Brackett. Singers, both amateur and professional, are using his published compositions with satisfaction to themselves and to their audiences, and there is scarcely a program given at a pupils' or teachers' concert that does not contain one or more of his songs. Mr. Brackett has composed some fine sacred songs, with appropriate words carefully selected.

Possibly some of his best known successes are "Oh, Eyes That Are Weary," "The Vesper Prayer," "Singing in God's Acre," "King of Kings," "Jerusalem," &c., while several of his secular works, "The Port of Dreams," "The Lullaby of the Night," "Friar's Song" and "Love's Entreaty," have met with as great favor.

Frank Herbert Brackett comes of good old New England stock, being a lineal descendant, on his mother's side, of John and Priscilla Alden. He was educated in the public schools of Boston, and graduated from Harvard in the notable class of 1880, of which class he was chorister. While in college Mr. Brackett made a thorough study of harmony and composition under Prof. John K. Paine. After graduating Mr. Brackett pursued the study of vocal music with John Franklin Botume, George Sweet and the late Charles R. Adams, also studying the piano with John W. Tufts, then organist of King's Chapel. Mr. Brackett was gradually becoming established in Boston as a teacher and singer when his health gave way, and he was obliged to spend two years recuperating among the hills of New Hampshire. He then joined the ranks of the National Opera Company, of New York, then under the leadership of Theodore Thomas, and would probably have made his mark on the operatic stage had his physique been strong enough to stand the strain, being the possessor of a fine bass voice and natural dramatic instincts; but his health again gave way, and after a year's retirement he resumed the teaching of singing as his life work. Mr. Brackett is now located in Philadelphia, where he is one of the leading vocal teachers. He is happily married, and the father of three beautiful children.

Mr. Brackett's melodies have a touch of Italian suavity, and his harmonies are expressive and sufficiently varied, without ever becoming strained or obscure, as a careful perusal of the thematic catalogue of his songs, which the B. F. Wood Music Company, Boston and New York, have just issued, will show.

This booklet has been gotten up in an attractive manner, and should appeal to all singers as a splendid guide in the selection of one of Mr. Brackett's songs.

The major portion of his compositions have been published by the B. F. Wood Music Company, Boston and New York, who accepted some of his earlier manuscripts, which, although issued some half dozen years ago, are still selling in very large editions.

GREATER NEW YORK.

New York, April 17, 1905.

J. WARREN ANDREWS' fifth program at the Church of the Divine Paternity opened with the D minor sonata by Guilman, played with good taste by Andrew Baird, organist of St. Paul's M. E. Church, of Middletown, N. Y., and was followed by a brace of modern pieces by Hoffmann and Ecker. Frederick Wheeler, the solo baritone from May 1, sang with sonority and nobility of style Handel's "Arm! Ye Brave," and later with ardent temperament the "Fourth Word," by Dubois. Mr. Andrews played Boellmann's "Gothic" suite, in which there were many beautiful effects of tone color, and for the closing piece the march and chorus from "Tannhäuser."

Lilian M. Bailie, Nora M. Ditzler, Jennie P. Hebert, Harold Fink and John Winant, all pupils of Mr. Andrews, share in the program of Thursday, April 27, at 4 o'clock.

Mary Turner Salter's songs, twenty-nine in number, were sung at the Francis Walker studios April 13 by Martha Miner and Mrs. Rogers, sopranos; Margaret Keyes and Mrs. Frank Horgan, altos; John Young, tenor, and Grant Odell, baritone. Some of the songs are published, others in manuscript, and of many Mrs. Salter is author of the words also. "Songs of the Garden" were sung by Martha Miner with charm and effect, and the fine voice of Grant Odell in two published songs was admired. The rich big voice of Margaret Keyes earned a repetition of "A Quiet Vale," and in Mrs. Frank Horgan the cycle, "A Lover in Damascus," found an interpreter with a voice just suited to the songs. "Love's Epitome," five songs, was sung by John Young with intelligence and warmth, the audience particularly liking "She Is Mine." Mrs. Salter herself closed the program with "The Isle of Dreams," sharing the accompaniments with Summer Salter.

Kitty Berger's Lenten musicale at Delmonico's April 15 had as participants, beside the concert giver, Doré Lyon, Frieda Windolph, Francis Walker and Paul Petry, Edmund Russell giving two short talks and Mr. Pizzarello at the piano. Madame Berger makes her zither sing sweet tunes. Miss Windolph forgot a bit of her "Ballwhispers," but did it so charmingly that it was no harm; she has animation and pretty appearance. Francis Walker's true Italian bel canto was heard and acclaimed by the audience in Apolloni's recitative and air; certain high tones were full of intensity. Paul Petry is full of dramatic impulse, and sang the song "Qui donc Commande" from Massenet's "Henry VIII" with much effect. He has a fine, natural voice, well in hand, and is on the road to a high place as a singer. Doré Lyon being ill, her sister, Mrs. Wagner, violinist, played Godard's "Jocelyn" prettily. Mr. Pizzarello played superior accompaniments.

Anna Jewell and Grace Davis, pianist and soprano, assisted by Homer Davenport, cartoonist, and Isidore Moskowitz, violinist, gave a concert at the Astor Hotel April 12, which was well attended. Miss Jewell plays with poetic touch and dash, and Miss Davis has a high and flexible soprano voice. She sang her two small songs best, although the "Nymphs and Fauns" waltz went well. Mr. Moskowitz is uneasy on the platform, tuning his violin during the tutti, and should learn repose. He played the difficult "Faust" fantasia well. Various young persons played accompaniments.

"The Chimes of Normandy" was sung at Carnegie Lyceum under the direction of James C. Bradford April 10, with a small orchestra. Pianist Will S. Rising, capable chorus and soloists of varying degrees of merit. Mabel S. Richtmeyer as Serpolette, Ellie Ebeling as Germaine, Archie Hackett as Jean and Raymond Gould Crane as Gaspard were doubtless the best of the cast. Of these Miss Ebeling has good voice and presence, and young Hackett has a tenor voice of unusual sweetness; he pleased from the moment he opened his mouth. After the first act Madame Ogden-Crane presented Mr. Bradford, in the name of the school, with a handsome baton. An audience of good size heard the performance.

Annie Friedberg's Lenten recital at Hotel Endicott was well attended, and a program of nine numbers was sung by herself and the Misses Schlestein, Koplik, Cohn, who are her pupils; Mr. de Vannoz, baritone, and Berthold Kirschbaum, violinist. Lillian Julian accompanied.

Eva Cropsy, one of Cornelie Meysenheym's pupils, assisted by Verona Miller and Jean Judels, also of her class, gave a concert in Rutherford, N. J., April 9, the choir of the church of which she is soloist also participating. Madame Cropsy has a fine soprano voice, and sang the

"Samson and Delila" aria with much feeling. Her other songs were "April," by De Koven, and "The Lullaby of the Night," and were encored. Seventeen year old Verona Miller's nice appearance and voice won favor; her low notes have a power unusual for her age. Jean Judels sang Wagner's "Evening Star" and the "Pagliacci" prologue. It was his first appearance in this country. He has a sympathetic baritone voice and good enunciation. Edward Schultz, tenor soloist, and the choir all did good work.

The Misses Selig and Sherrys, two of Edwin H. Lockhart's pupils, sang at a musicale given by Mrs. A. R. James at her Park avenue residence, with such success that they were at once engaged to sing at a musicale to be given April 15 for the Columbia University faculty. Cora Hoyt, another leading pupil, is making an extended trip through the South, singing at private affairs arranged for her by prominent Southern society leaders. These pupils have had no teacher other than Mr. Lockhart.

Edward Brigham, the basso profundo, who recites "Enoch Arden," at the same time playing Strauss' piano obligato, performed this feat at the Waldorf-Astoria Hotel Wednesday afternoon, April 12, before a large company of sympathetic listeners. He has given this in Baltimore, Waukegan, Ill.; Fitchburg, Mass.; Providence, R. I., and Pawtucket, everywhere winning praises.

Gertrude Lord, a pupil of Madame de Rebagliatti, played "The Mountain Stream" and her teacher's "Valse Caprice" at the recent recital so well that she caused much commendation. Only twelve years old, she is a charming little pianist.

Mrs. Joseph A. Flynn sang April 9 at Frank Seymour Hastings' house an air from "La Bohème" and "Si les fleurs avant yeux," and attracted attention by reason of fine voice and presence.

Chris. W. Henrich, organist, publisher and composer, of Detroit, Mich., has been in the city. He may locate here later. For some years he was organist of the First Congregational Church of Detroit, after that at the First Unitarian. He has left many of his anthems with leading New York organists, and some of these had a glimpse of the full orchestral score of his cantata, "The Mission of Music," which was produced in Detroit in 1902.

Frank Pollock, the American tenor, was the guest of honor Sunday evening at the Pleiades Club dinner. Mrs. Percy E. D. Malcolm sent invitations to a favored few.

Lillie Devereaux Blake gave a talk on "The Silent Sex" and Edwin Wilson sang at the West End Conservatory of Music (Miss Clay's School) Friday evening last, April 14. Besides having a beautiful appointed institution Miss Clay gives her clientèle opportunity to hear and meet prominent men and women.

Viola Gramm, daughter of the late Emil Gramm and Madame Schelle-Gramm, is studying with Miss Akers. She has an extremely high and sweet coloratura voice, singing E and F above the staff, and among other things a fine, true trill. Miss Olshausen, another Akers pupil, sings charmingly, with vivacity and expression. Miss Akers has other pupils of much promise.

Lillian G. Julian, pianist, announces a concert at Carnegie Lyceum Tuesday evening, April 25, assisted by Lottie Julian-Prager, soprano; Alexander Saslavsky, violinist; Arthur Bernstein and Eugene A. Bernstein, accompanists.

Albert Mildenberg will spend two of the summer months on the Western coast. The well known composer, pianist and teacher has a large circle of admirers there who have arranged dates for him.

Sergius I. Mandell's eighth pupils' violin recital occurs Saturday evening, April 22, Presbyterian Hall, assisted by Elizabeth Long, soprano, and Edith Milligan, pianist, artist pupil of Leopold Wolfsohn. Mr. Mandell, a young Russian violinist, has studied with Musin and at the Imperial Conservatory, Moscow. He has temperament, fine technic and tone, and has appeared with leading artists in Russia and America. A number of pupils will play at this recital.

The Joachim Quartet is on tour and winning its usual triumphs everywhere.

Prochazka's fairy opera "Dame Fortune" found much favor in Frankfurt.



European Notes.



Recent opera performances abroad were as follows:
 Leipzig—"Faust," "Tristan and Isolde," "Hänsel und Gretel," "Undine."
 Breslau—"Götterdämmerung," "Prophet," "Meistersinger," "Contes d'Hoffmann."
 Brunn—"Tristan and Isolde."
 Cassel—"Trovatore," "Meistersinger."
 Essen—"Götterdämmerung," "Faust," "Tannhäuser."
 Carlsruhe—"Huguenots," "The Jewess."
 Genoa—"Fedora," "Magelone," "Pagliacci," "Jongleur de Notre Dame."

Kubelik was not an overpowering success in Cassel.

Margaret Thomas, an American soprano, has been engaged to sing at the Altenburg Opera.

"Ib and Little Christina," Basil Hood's play, has been set to music by Leoni. The première of the opera, in Prague, was a distinct success. Leoni now is at work on "The Cat and the Cherub," as already told in THE MUSICAL COURIER.

The Haydn Museum in Vienna, through the munificence of a citizen of the Austrian capital, has come into the possession of an interesting collection of Haydn relics, among other things the original letter written by Haydn to his publisher, Artaria, complaining of his deplorable financial condition, requesting a loan, and promising in return for the favor that he would write trios and quartets. The original score of the cantata, "The Storm," is also included in this collection. Then, too, there are many letters from Haydn's pupils, as Cherubini, Spontini, Reichardt, Vogler and Neukomm. A letter from the last named, dated 1809, is of especial interest. It describes a visit to Haydn, and tells how poorly and sickly the master was, how he felt that his end was approaching, and how he sought consolation in playing his "Kaiserlied" over and over on the piano. Then there is a large number of paintings, sketches, photographs and the library of fifty volumes, besides the snuff box that Haydn used up to the last day of his life.

Otto Hegner is living in Basle, where he is considered the best piano teacher of that city.

Fraulein Kurz has resigned from the cast of the Vienna Royal Opera.

Frankfort announces ten "model" performances of Wagner works, to take place in May.

In Nuremberg there was a revival of Wallnöfer's light opera "Eddystone."

Hans Sommer's opera "Rübezahl" had a rousing reception in Weimar.

The latest operatic novelties in Vienna were d'Albert's "Abreise" and Leo Blech's "Das war ich."

Arthur de Greef played Bach's D minor and Mozart's C minor concertos at a concert in Brussels.

Glasgow had its first production of Tchaikowsky's "Woywode" recently, and Glasgow liked the work.

Ellen Ney, the pianist, played Stojowski's F sharp minor concerto at a Cologne concert.

The Amsterdam (Holland) Nieuws of March 16 mentions the appearance in the Opera House there of Emma Nevada in "Traviata" and is enthusiastic over her singing.

"Princess D'Auberge," by Jan Blockx, a new opera, has made an instantaneous success at the Opera House, Hamburg, Germany.

At the Opera House, Malta, a new opera called "Frazir" was produced by the composer, Paolino Vassalo. The singers were Elisa Tromben, the tenor Walls and the baritone Di Landadio. Vassalo is the director of the Musical Institute at Malta.

Raoul Pugno, the French pianist, who is now playing in London and who will appear here again next season,

played in Brussels recently with the orchestra under Mengelberg's direction.

Lisbon heard Palestrina's famous "Missa Papæ Marcellæ" under the direction of Alberto Sarris.

Liszt's "Faust" symphony stirred the populace in Münster at a recent performance of that masterpiece.

SYRACUSE.

SYRACUSE, April 14, 1905.

THE arrangements are completed for the fifth annual music festival, to be held in the Alhambra April 24, 25 and 26.

The program committee have announced their program, which includes Mendelssohn's oratorio "St. Paul" and Verdi's "Aida" and several smaller choral works. A great deal of interest is being manifested in these two works and crowded houses are sure to greet their production.

The association is to be congratulated on its happy choice of soloists. The names of Madame Blauvelt, Isabella Bouton, Anita Rio, Mrs. Hissem de Moss, Bertha Cushing Child, Fraulein Aus der Ohe, Marie Nichols, Signor Campanari, David Bispham, Emilio de Gorgorza, Edward Barrow, Frederic Martin, Ellison van Hoose and Edward Johnson furnish ample guarantee as to the excellence of the solo parts in the five concerts.

Blauvelt, Rio, Campanari, Bispham and Martin are favorites in Syracuse, and their friends are anticipating their coming with a great deal of pleasure.

The Boston Festival Orchestra, under the direction of Emil Mollenhauer, will, as in former years, occupy a place on the program of each concert. The great chorus of 300 voices is progressing very satisfactorily with its rehearsals, and much can be expected from it. The chorus was organized five years ago, and the singers and director, Tom Ward, have learned to know each other perfectly and are capable of doing artistic work.

That the festival will be a financial success is evinced by the early demand for seats and the interest generally shown by music lovers.

Last Tuesday evening in the Assembly Hall of the University Building Ellsworth Giles and Alice Sovereign, of New York, gave a joint song recital, under the auspices of the Morning Musicales.

A testimonial concert to Mrs. William Belknap was given by the Morning Musicales in Assembly Hall Wednesday evening. Mrs. Belknap is a charter member of the organization and the members took this means of showing their appreciation of her conscientious and tireless labor in their behalf.

Irene Sargent, of the faculty of Syracuse University, will speak on Verdi's "Aida" Saturday afternoon at the May Memorial Church. George Kassen van Dusen, organist of St. Paul's Church, will play the motives.

What was probably their last concert of the season was given Tuesday evening by the University glee and instrumental clubs at Lincoln Hall.

Clarence C. Wolcott, secretary of the Syracuse Music Festival Association, says that never before in the history of the association has the outlook been so bright for a successful festival. The sale of seats opened Wednesday and Mr. Wolcott says that the demand is very heavy for seats for the Tuesday evening concert, when Madame Blauvelt will sing.

FREDERICK V. BRUNS.

Otto Neitzel Notices.

HERE are some more comments in praise of Dr. Neitzel, the eminent pianist:

Otto Neitzel, who recently returned home from the Land of Albion crowned with glory and heavily laden with bank notes, had the honor a few days ago of achieving quite unusual distinction at a concert of the Dresden Court Orchestra, given in the Court Theatre of that town, in the presence of the King. The artist, who was accompanied by this élite orchestra, perhaps the best in the world, under Schuch's genial, brilliant direction with even greater perfection than usual, played Beethoven's G major concerto and Liszt's immensely difficult, grotesquely fantastic "Totentanz." Ludwig Hartmann maintains in the *Dresdener Zeitung* that without doubt Neitzel's masterly playing of this composition cannot be rivaled by any other princes of the piano. That it is a long time since he had heard the Beethoven concerto so magnificently performed. That Neitzel has completely overcome his former somewhat pedantic

manner of playing. The comprehensively beautiful performance of the touching singing of the adagio is a proof of the ideal development which Neitzel has acquired. Hartmann praises the astonishingly clear sharpness of his rhythm, the fullness of tone and the evenness of the scale passages—reminding one of Busoni—and closes his remarks with the words, "The only thing to be regretted in Neitzel's performance is that it comes to an end."

Dr. Seidl also, in the *Dresdener Nachrichten*, accords our pianist much praise, who succeeded in playing so much to the taste of the Dresden public that he even dared to coolly break through the strict rule of these concerts—at which no encores are permitted—by giving Chopin as an encore.

The King, who, with his court, was already withdrawing, turned back in order to hear the encore.—Cologne Tageblatt.

A MODERN CONCERT IN "CIRCLE DES ETRANGERS."

MONTE CARLO, February 24, 1905.

When we look back at the concerts arranged here during the present winter season we must allow that the director achieved indeed a triumph this evening. Two such names as Willy Burmeister and Otto Neitzel on the same program—that means something.

From the very international public here assembled it is not to be expected that it will have grasped to its fullest extent the full worth of so eminently capable a man, artistically and scientifically, as Dr. Neitzel, and of his intellectually significant playing.

It was of peculiar interest to hear a specially French work performed on French soil—Monaco is really too small not to be considered as belonging to France—in a true French atmosphere, by a German artist. That is to say, Dr. Neitzel had chosen Saint-Saëns' G minor concerto, that piece played with predilection by Parisian pianists. He knew how to treat the piece from the right side. Under his fingers it became not only a bravura piece, but what Saint-Saëns certainly and originally intended it to be—a piece in which manly earnestness and witty humor alternate. It was a real delight to hear the lovely scherzo given so coquettishly, and yet withal so solidly, and the finale rather more forcibly than is usual and not in the absurdly accelerated and toneless manner in which it is often performed, as the feminine "first prize winner" of a conservatorium especially loves to take it.

SIGNALE.

Monte Carlo Correspondent.

CINCINNATI.

CINCINNATI, April 15, 1905.

ERNEST W. HALE, one of the most talented members of the College of Music faculty, appeared in a piano recital Tuesday evening, April 11, of extraordinary interest. Mr. Hale is easily one of the conspicuous pianists of the younger generation, and his prominence lies both in a musical direction and brilliant technical equipment. The touch of the divine spark is everywhere evident in his playing, and the virtuosic aspect is not lacking. His large tone production in the Rachmaninoff prelude, C sharp minor, was notable, and he played it with crisp accents and a noble interpretation. His Chopin—nocturne, D flat major, and etude, F minor—was delicate and poetically contrasted. The singing tone in the Schubert-Liszt "Sei mir gegruesst" was unmistakable. MacDowell's serenade, op. 16, was a dream of poetry. Mr. Hale was rapturously applauded and responded with three encores, Chopin E flat etude, polonaise, C sharp minor, and "Marcelle," by Godard, the latter being a paraphrase on "Eine feste Burg," as sung by Marcelle in "Les Huguenots." The young pianist was assisted by Gisela L. Weber, violinist, who played a romance by Svendsen and "Son of the Puszta" (Hungarian), by Keler. In both she showed beauty of tone, temperament and finesse of execution.

At the Krueger Conservatory of Music Dr. Asa S. Boyd will give a lecture Tuesday evening, April 18, on the subject of "Memory Culture." The Leschetizky Club held a meeting Tuesday last, at which interesting papers were read on Bach and Beethoven by Estelle Dupree.

Romeo Gorno, pianist, will sever his connection with the College of Music faculty at the close of the present academic year. He has been connected with the college since 1899 and was decidedly successful in his career. He had more pupils than any other teacher at the college. As a concert pianist he gained distinction. He will devote himself to managing a school of his own, and will also appear oftener in public. His leaving will be a very decided loss to the college.

High honors come to David Davis, one of Cincinnati's best known musicians, from the National Eisteddfod Association of Northeastern Pennsylvania. At the National Eisteddfod, to be held at Scranton May 29 and 30, Professor Davis will be of the committee who will be adjudicators of music in the contests, vocal and instrumental, that are a great feature of the annual gatherings.

Signor Lino Mattioli on Thursday night presented his advanced pupils in a recital of extraordinary interest. Flora Schwartz sang the "Ritorna Vincitor," from "Aida," with dramatic intensity. Alice Struene, whose voice has a certain liquid quality, sang a novel aria from "La Fiancée d'Abydos," and afterward with Isaac Rautman Rossini's "Serenata" for two voices, for the first time performed in Cincinnati. Isaac Rautman also sang a beautifully pathetic composition of Mattioli, "The Lament." Emery Hobson sang the "Dio Possente," from "Faust," with a beautiful bel canto, and Patience Hussey gave two

songs, "Thy Beaming Eyes," by MacDowell, and "Spinning Song," by Cowen, with a well modulated soprano. There was genuine feeling in the aria from "Il Re Pastore," sung by Lena Colton, and Lucy Desha sang with positive coloratura brilliancy an aria from "Huguenots." An old French trio of the eighteenth century, sung by Lena Colton, Patience Hussey and Amy Nelson, brought to a close the concert, in which the two pianists, Emma Beiser and Mary L. Ahrls, assisted with two piano duets, scherzo from the seventh symphony, arranged by Otto Singer, and the Spanish rhapsodie by Chabrier.

It was practically decided this week that Felix Weingartner will be the musical director of the next Cincinnati May Festival, and that Sir Edward Elgar will conduct his oratorio of "The Apostles." J. A. HOFMAN.

MUSIC IN JERSEY.

SOUTH ORANGE, N. J., April 15, 1905.

AN audience of generous dimensions and of equally generous enthusiasm greeted Wesley Weyman, pianist, and Heathe-Gregory, vocalist, at their concert at Association Hall, Orange, Friday night.

Mr. Weyman appeared in a varied program which put not alone his technical facility to the test but also his intellectuality. He was not found wanting in either. His program abounded in novelty and variety, and consisted of numbers by Schumann, Chopin, Moszkowski, Rubinstein, Chaminade and a set of short pieces by Elizabeth Cheney. The accompanist was Frank Howard Warner.

CLARA A. KORN.

A Lenten Musical.

[WASHINGTON CORRESPONDENCE.]

OSCAR GAREISEN gave the first of his Lenten recitals recently. A large audience of Washington's people social and artistic were present. As usual in Mr. Gareisen's case, demonstration was warm, encores and recalls being enthusiastically insisted upon. Something of an ovation was given this popular baritone, esteemed here for many other valuable qualities besides his musicianship and beautiful voice.

Following is the program:

Where'er You Walk.....	Handel
Who Is Sylvia?.....	Schubert
The Wanderer.....	Schubert
Widmung.....	Schumann
Die Lotosblume.....	Schumann
Frühlingsnacht.....	Schumann
The Huntsman.....	Brahms
The Watchful Lover.....	Brahms
Serenade.....	Brahms
Nacht.....	Rubinstein
Freisinn.....	Rubinstein
Traume.....	Wagner
Ein Ton.....	Cornelius
Das Kraut Vergessenheit.....	Von Flieles
Mohac's Field.....	Korby
The Horn.....	Flegler
King Duncan's Daughters.....	Allitson
Who Carries the Gun.....	Needham
Turn Ye to Me.....	Old Scotch
All Through the Night.....	Old Welsh
Drink to Me Only.....	Old English
Vicar of Bray.....	Old English

Joseph O'Mara's Splendid Work.

FOLLOWING are recent press notices of Joseph O'Mara:

As the mysterious knight of the swan, Joseph O'Mara sang very finely. His conception of the part was most dignified and impressive. Especially was this the case in the third act in the great duel with Elsa. Here were the temptations so great to allow the emotion to run riot. Mr. O'Mara both sang and acted with artistic restraint and yet with a warmth of feeling that was consistent with the situation.—North Eastern Daily Gazette, February 28.

Joseph O'Mara's interpretation of the character of Don Jose takes high artistic rank both historically and vocally. He made neither his singing nor his acting a means of personal display, but caused them always to be subservient to the situation. Especially admirable was his conception of the final scene, and one was able to trace the progress of the wretched lover's feelings from passionate love, through abject pleading, to despair, and finally to the paroxysm of jealous rage in which he murders the hapless Carmen. Very expressive was his rendering of "The Flower Song" (Act 2), while his singing in the more dramatic portions of the work was most effective.—North Eastern Daily Gazette, March 1.

Nothing could be more pleasing than Joseph O'Mara's Lohengrin, perfect in voice, gesture and movement. He sang with precision, full expression and vigor, using his clear tenor voice with wonderful effect. His declamation of Lohengrin's narration was a triumph of vocal art.—The North Star, February 28.

Joseph O'Mara as Don Jose received unstinted applause for his singing and acting.—Northern Echo, March 1.

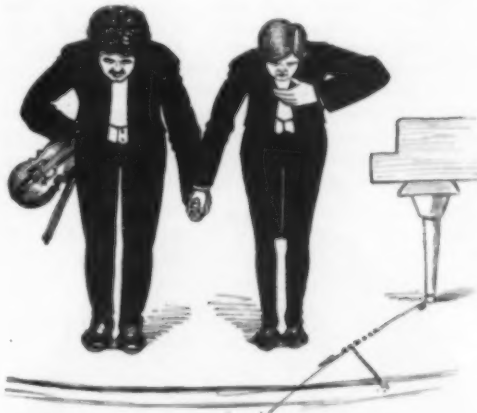
There can be no doubt that on Tannhäuser Joseph O'Mara reached the highest point of his splendid work. Space forbids luxuriance of detail, but we are constrained to make special mention of the well sustained dramatic power which characterized his singing of the remarkable solo describing the pilgrimage of the sin stained hero to Rome.—North Eastern Gazette, March 4.

THE HOFMANN-KREISLER CONCERT.

JOSEF HOFMANN and Fritz Kreisler gave their last concert of the present season in Carnegie Hall Sunday afternoon, when, in the presence of an audience which completely filled the building, this program was presented:

Sonata for violin and piano, two movements.....	Cesar Franck
Kreisler and Hofmann.	
Andante Religioso.....	Vieuxtemps
Tambourin.....	Rameau
The Devil's Trill Sonata.....	Tartini
Humoresque.....	Dvorak
Fritz Kreisler.	
Kreutzer Sonata.....	Beethoven
Kreisler and Hofmann.	
Barcarole.....	Chopin
Gnomesreigen.....	Liszt
Overture to Tannhäuser.....	Wagner-Liszt
Josef Hofmann.	

The César Franck sonata has been played frequently in New York within the past few years and concertgoers are pretty familiar with the work. Kreisler and Hofmann



KREISLER AND HOFMANN BOW.

omitted the first movement, which many regard as the best of the three. The audience tried hard to make the performers repeat the sonata, but of course they refrained from granting the repetition.

Kreisler had not finished the first piece in his group of solos before it was realized that he was in his best form. The second number, "Tambourin," by Rameau, one of the earliest writers for the violin, was played with muted strings. The violinist was compelled to repeat it. In his playing of "The Devil's Trill" Kreisler rose to greatness. A more daring and skillful performance of this bizarre and cunningly devised composition has never been heard here. Kreisler was called out half a dozen times and added another piece by Tartini.

At this late day it would be idle to offer any comments upon the "Kreutzer" sonata, for it has been played many times this season. The manner in which Kreisler and Hofmann interpreted it was wholly above criticism. Their performance left nothing to be desired. They were called out seven times after the last movement was finished.

Of Hofmann's work it is not necessary to speak in detail. The pianist was forced to add two encores. His playing of the very difficult arrangement of the overture to "Tannhäuser" was a heroic achievement, disclosing great endurance, sustained energy, much finesse and titanic strength. It was the brilliant conclusion of a brilliant concert.

Beresford's Best Season.

ARTHUR BERESFORD this season has been busier than in any year since he arrived in this country. His engagements in the near future include the following works: "Elijah," "St. Paul," "Creation," Coleridge-Taylor's "Hiawatha," Max Bruch's "Lay of the Bell" and "Fair Ellen," Sullivan's "Golden Legend" and Rossini's "Stabat Mater."

Some notices of his most recent recital in Chicago include:

Arthur Beresford deserves the unqualified thanks of the music-going public for giving one of the most delightful programs of the season in his recital in the Music Hall.

Any program ranging from Brahms to Verdi and contrasting Elgar's "Sword Song" with the "Persian Serenade" is calculated to test the versatility of any singer far beyond power of expression. But this is where Mr. Beresford scored. It was a brave, manly program and sung in a brave, manly and altogether delightful style. None who heard the beautiful and well-nigh perfect phrasing of his last song—the "Persian Serenade"—will ever forget it. Mr. Beresford should appear oftener.—The Chicago Journal, March 10, 1905.

Mr. Beresford has unusual declamatory power. His voice, a deep, heavy bass, is well adapted to the presentation of heroic compositions, and he gave them with a virile and forceful delivery. In the "Persian Serenade," as a contrast, he displayed remarkable command of shading and made some fine effects in soft tone production.—The Chicago Evening Post, March 10, 1905.

Mr. Beresford's voice is one of wide range, enabling him to compass successfully the Strauss lied, which is for deep bass, and

the Verdi aria or the Elgar "Sword Song," which are comfortable only for baritone. The voice is powerful, and certain soft effects legitimately obtained show that it is by nature flexible and fitted for lyric work. Viewed from a musical standpoint, his work was in high measure commendable. He phrases with taste, shades well, as a rule, and in more impassioned selections shows emotional warmth and temperament.—The Chicago Tribune, March 10, 1905.

The Beresford recital proved to be a notable contribution to this class of musical effort. He could not have chosen a more exacting and difficult program. The vocal display, in the matter of compass, resonance and shading, was marvelous. The "Das Thal" of Strauss was given an exquisite rendition, but he reached his zenith of intense dramatic power in the Verdi aria.—The Chicago Times, March 15, 1905.

The "Serious Songs" of Brahms Mr. Beresford gave with a voice finely resonant and with the breadth and dignity of style so essential to their interpretation. The spirit of deep meditative earnestness was admirably indicated. The whole rendition was characterized by the restraint of a judicious reserve.—The Chicago Daily News, March 10, 1905.

CLARY'S WESTERN TRIP.

MARY LOUISE CLARY is now in the far West on a combined concert and pleasure trip that will probably extend through a number of weeks and cover the better part of the Pacific Coast.

Madame Clary, who is almost as great a favorite in Canada as she is in this country, left New York after her last two concerts, at Carnegie Hall, March 11, and Cooper Union, March 12, and went West by the Canadian route, going first direct to Montreal, where she sang an extended program on March 16 as the principal soloist for Horace W. Reyner, assisted by a chorus of the Oratorio Society of which he is the director, in opening his new organ there—one of the finest in Canada.

From Montreal Madame Clary went to Ottawa to sing in the St. Patrick's concert before Earl and Countess Grey, the new Vice Regent of Canada.

Madame Clary also stopped while en route West at Winnipeg, as the guest of Mr. Tees, the local impresario, who is arranging for her concert there. She is at present visiting Seattle, Wash. Remington Squire, the son of ex-United States Senator W. C. Squire, from that State, and well known in New York as a musical manager, is now located there and has charge of her concert, as well as in several other of the larger cities in the Northwest. Later on Madame Clary will visit British Columbia, Frisco and Southern California, and the Lewis and Clark Exposition at Portland.

Appended are some of Madame Clary's press notices:

Mary Louise Clary, of New York, is a favorite here, and she never sang better in Montreal than last night. Her numbers were "Hymn to the Angels," Zardo; "Gloria," Buzzi-Pecchi; "God Shall Wipe Away All Tears," Sullivan, and "The Lost Chord," achieving perhaps her greatest success in the last song.—Montreal Daily Witness.

Madame Clary delighted the audience with several songs. Her closing number, Sullivan's "God Shall Wipe Away All Tears," won an enthusiastic encore, when Miss Clary sang "The Lost Chord" with beautiful effect.—Montreal Daily Herald.

Mary Louise Clary, of New York, the popular contralto, sang several numbers with her usual power and feeling. The "Gloria" of Buzzi-Pecchi, sung by her, received repeated applause. In taking with clearness and melody the upper G toward the end of this sacred song Madame Clary showed a greater range of voice than at any previous appearance in Montreal.—Montreal Daily Star.

Madame Clary was enthusiastically received, and maintained the high opinions Ottawa musicians had formed of her singing.—Ottawa Citizen.

Madame Clary sang in her customary expressive manner "The Shamrock," "Brian the Brave," "Silent O'Moyle," "Carrigdhoun" and "Dorothy McGuinness." She was warmly greeted.—Ottawa Free Press.

Madame Clary has a wide reputation as a soloist of much merit, which was fully borne out by her recital last evening. She is possessed of a great voice, which, coupled with her effective stage presence and her charming personality, greatly pleased her audience. The program was one which in its consummation demanded all the singer's varied powers of expression, but was carried through with great credit to the performer and with great delight on the part of the audience.

In her rendition of the solos from "The Messiah," "He Shall Feed His Flock" and "He Was Despised," as well as those from "Samson and Delilah," she was at her best, and called forth repeated applause. Her appearance here will long be remembered with pleasure.—Galesburg Evening Mail.

Those who embraced the opportunity to hear Mary Louise Clary in vocal recital last evening in Beecher Chapel considered themselves fortunate indeed; those who did not, missed an opportunity such as comes but seldom.

Possessed of a superb physique and an altogether charming personality, Mrs. Clary is the possessor of an exceptionally fine voice. This is a natural contralto of great range and extraordinary sweetness. And when she sings the true artist is seen in her perfect freedom from all affectation. Her renditions are marked by great simplicity and perfect expression, the song coming from the heart. One especially pleasing feature is the facial expression, which varies with every passing emotion. The hearer is not harrowed by any straining for effect, but feels that whatever is attempted will be done, and that with no apparent effort. It is indeed a delight to listen to her.—Galesburg Daily Republican.



MILAN, MARCH 20, 1905.

GIVEN the extraordinary popularity of "Don Pasquale" at La Scala, the mounting of Mozart's "Le Nozze di Figaro," a work to which it bears a certain resemblance and which was put on last Wednesday for the first time after a lapse of ninety years, was looked forward to with unusual interest, and a complete success was expected, but such was unfortunately not the case, and it obtained only a succès d'estime, not on account of the opera itself, the music of which is of a kind very dear to the ears of a large portion of the Scala-going public, but on account of the performance, for the artists with but two exceptions, Rosina Stochio (Susanna) and De Luca (Figaro), were by no means suited to their parts, their voices being too heavy, and the orchestra frequently gave signs of not being perfectly under control. A repetition of the opera was given on Saturday last with much the same results, though a slight improvement in the performance was noted.

Catalani's "La Wally," as was predicted, has made rapid strides in the public favor; it is now counted among the most successful operas produced this season, though "Don Pasquale" comes first and foremost, having taken a near lease of life with a fresh set of artists, so that admirers of the work will yet have several opportunities of hearing it before the season comes to an end.

With the Carnival festivities the season of opera has terminated, both at the Teatro Dal Verne and at the Lirico.

Mascagni's latest opera, "Amica," was produced last week at Monte Carlo, and was judged as being one of the best that has hitherto come from the pen of this composer, for while it evinces all the youthful vigor and genius of "Cavalleria Rusticana," his first and most popular work, it is at the same time more powerful and complete in its construction.

It was sung in French, all the artists being of that nationality.

At the dress rehearsal an incident took place which threatened to retard the date fixed for its production. It appears that Mascagni, misunderstanding an answer made to one of his remarks by the baritone Le'quien, leaped on the stage and made a rush at the singer, striking him with his foot. The two were separated, however, and the rehearsal continued, but Le'quien reported the incident to the authorities, and it was feared that a serious dilemma would ensue. Fortunately things were set straight in time, and the composer and artists are now very good friends.

Humperdinck's "Hänsel and Gretel" was chosen for the inauguration last week of the opera season at the Teatro Filarmonico at Verona, being much admired and applauded.

The Fanny Davies piano recitals given by the Società del Quartetto were both well attended, and the clever pianist was warmly applauded throughout her program, which comprised works by a variety of classic as well as modern composers, from Beethoven's sonata, op. 110, and Pergolesi's sonata in D, down to Paderewski's "Presto," and a waltz by Strauss. Her technic was marvelous, but her playing was judged by many to lack soul. L. B.

People's Symphony Spring Concert.

AN appropriate program of spring music pleased the audience that thronged Carnegie Hall last Friday evening for the final concert of that orchestra's fifth season. Schumann's symphony in B flat major, Grieg's "Spring," and F. X. Arens' own composition, a symphonic fantasia entitled "Life's Springtide," were the orchestra selections.

Ruby Cutter Savage, the soprano, charmingly sang the waltz song "Voices of Spring," by Johann Strauss. Madame Savage's other number was the difficult aria

from Mozart's "Il Re Pastore," in which she was admirably assisted by Henry P. Schmidt, who played the violin obligato. The program was well arranged, and the spirited work of the orchestra, combined with Madame Savage's pleasing voice and Mr. Arens' explanatory remarks, concluded one of the best concerts given by the orchestra this season.

RUDOLPH E. REUTER RECITAL.

RUDOLPH E. REUTER, a pupil of Carl M. Roeder, held the close attention of an audience which entirely filled the Presbyterian Hall Tuesday evening, April 11. His program was:

Fugue in E minor.....Handel
Sonata, op. 53.....Beethoven
Etude de Concert.....Zaremsky
Caprice.....Gluck-Saint-Saëns
Waltz, E minor.....Chopin
Gavotte and Musette.....D'Albert
Arabesque.....Liszt
Love-dream and Polonaise in E major.....Liszt

To this list he added the Chopin study on the black keys. Young Reuter has studied carefully and well; his attainments have heretofore been mentioned in this paper, and he has, since last heard, made important progress. At present he shows the result of close application to the technics, and appreciation of the life of music, contrast. He has good singing touch, strong wrist and reliable memory; repose and depth of sentiment will come with added years, for



RUDOLPH E. REUTER.

the lad is only well into his teens. He played the Beethoven sonata with understanding, as if he knew something more than the mere notes. There was facility, grace and contrast in the second group, and here the applause was so insistent that he had to add the encore piece named. The climax of the evening came in the big Liszt polonaise, which, though taken at a rather lively pace, came out clean and heroic; it was a very brilliant performance. Reuter has much of the drudgery of piano playing behind him, and stands at the gate of virtuosity, where he must find satisfaction and enjoyment; while giving him the credit for his pluck and persistence, let us not forget the teacher who showed him the paths and planned the work. It is good to have a pupil of such earnestness and talents, and for the pupil to have a teacher of such wide experience, good judgment and methods. Lillia Snelling, contralto, sang two groups of modern songs in a voice of abundant warmth and expressiveness; she has the true singer's poise, rhythmic and dramatic feeling, and had to sing Hastings' "My Love Is Like a Red, Red Rose" as encore.

Von Ende Pupils' Recital.

A SONATA recital was given by Herwegh von Ende and his ensemble class in the American Institute of Applied Music last Friday evening. Margaret Boyd and Margaret McCalla, sopranos, assisted. Among the pupils who did credit to Mr. von Ende's teaching were Bessie von Bomel, May Gessler Daland, Margaretta Holden and Aurelia B. Simons.

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BACH FESTIVAL AT BETHLEHEM

WEDNESDAY, Thursday and Friday of last week were devoted to the Lenten series of Bach festivals in Bethlehem, Pa. Dr. J. Fred. Wolle and his consecrated Bach Choir again appeared before an earnest and artistic assembly of music lovers in the historic Moravian church in the town now famous for Bach presentations. A delegation of busy New Yorkers, unable to remain for the entire three days, made a special journey Thursday to hear one of the older cantatas, "The Passion According to St. John." The soloists were Mary Hissem de Moss, Gertrude Bailey, Nicholas Douthy, the Rev. S. U. Mitman, Elmer J. Bender, Julian Walker, Howard J. Wilgner and J. Samuel Wolle.

It was a notable presentation, in which the sublimity of Bach's music and its religious character was adequately expressed by the choir and assisting soloists. For Dr. Wolle the occasion was a triumph. His labors to exalt musical art in America are beginning to bring him honors from far and wide. At first the enthusiasm did not extend beyond the limits of the adjoining Pennsylvania towns. Now the whole country is becoming interested in the glorious Bach festivals.

"St. John's Passion" was sung Thursday afternoon and evening. The works for the other performances were:

Wednesday afternoon, cantata, "Jesus Sleeps, What Hope Remaineth"; cantata, "The Solemn Moment Is Impending. Soloists, Lucy A. Brickenstein, Gertrude Bailey, Nicholas Douthy and Julian Walker.

Wednesday evening, "I With My Cross-Staff Gladly Wander"; "Strike, Oh, Strike, Long Looked for Hour"; "There Is Naught of Soundness Within My Body." Soloists, Mrs. John Leibert, Mrs. Bailey, Mr. Douthy and Mr. Walker.

Friday afternoon, "He Who Relies on God's Compassion"; "My Spirit Was in Heaviness." Soloists, Mrs. de Moss, Mrs. Bailey, Mr. Douthy and Mr. Walker.

Friday evening, "Jesu, Priceless Treasure" and "Ode of Mourning." Soloists, Mrs. de Moss, Mrs. Bailey, Mr. Douthy and Mr. Walker.

The third cycle of this season, announced as the Easter and Ascension Festival, is to occur on June 1, 2 and 3.

Women's String Orchestra.

MENDELSSOHN HALL, TUESDAY EVENING, APRIL 11,
Octet, op. 3.....Svendsen
Aria, My Heart Ever Faithful.....Bach
Mme. de Montjau.
(String orchestra, 'cello obligato by Miss Dressler.)
Serenade (The Voice of Love).....Schumann-Tobani
Elegie Andante non troppo.....Tchaikowsky
Songs—
Gretchen am Spinnrade.....Schubert
Crépuscule.....Massenet
La Belle du Roi.....Holmes
Mme. de Montjau.
Ball Scene, Etude.....Mayseder-Hellmesberger
(Fifteen violins in unison.)

TAKING into consideration the difficulties of reconciling marked individualities to a homogeneous ensemble in the brief time given up for rehearsing, the ambitious effort of the Women's Orchestra to interpret Svendsen's splendid octet was a great success. The young women entered into the spirit of the allegro movement, and their sympathetic playing of the andante and finale movements made this number an enjoyable treat to admirers of characteristic Norwegian melody. In the "Ball Scene" etude, played by the fifteen violins in unison, the ensemble playing was excellent and showed a marked breadth of tone.

Etta de Montjau, soprano, was repeatedly encored for her delightful singing of "Crépuscule." Her sweet, flexible voice and artistic method were also approved in the German and other French numbers. The Bach cantata aria, however, was much too simple to show her voice to advantage, though it did demonstrate what the orchestra could do in the way of an accompaniment. Mathilde Dressler played the 'cello obligato in a finished style.

Aug der Ohe Here.

ADELE AUS DER OHE returned from Europe Tuesday of last week. She has many spring engagements in New England and elsewhere.

DISTINGUISHED couple in Paris would board young lady or gentleman and complete her or his instruction in music or French. Highest references in New York and Paris. Address Mrs. S. S., Apartment 10, 214 West Ninety-second street, New York city.

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'Round About the Town.

URSATILITY among musicians is not a rare thing in this big village nowadays, but W. Charpentier Bartholdi is one of the most strenuous of its exponents in the field just now. Mr. Bartholdi is an all round musician, with a hobby for such kindred arts as photography, architecture, wood carving, photo-engraving and other manual sciences too numerous to mention.

In addition to conducting a music school for many years Mr. Bartholdi has been an enthusiast in these and other manual training exercises which he adopted as a recreation from his regular musical work of teaching the organ, piano, violin, cello, cornet and several other instruments.

Though kept busy drilling his amateur orchestra of forty players in the evenings he arises with the lark each morning and arranges orchestrations of classical composers for his Harmony Club to execute.

At the last Wednesday evening rehearsal of the club compositions by Boettger, De Witt, Ruby, Grieg and Beethoven were played. James Smith, a violin pupil of Mr. Bartholdi, has been trained to conduct the orchestra and the instructor plays the bass violin.

An orchestral concert to demonstrate the ability of the amateurs is being arranged for next month, in which the solo work of Laura Hotchkiss, violinist; George Bandelow, 'cellist; Frederick Fischer, violinist; William H. Vincent, George Ellis, H. Baker, Joseph Scharen, George Gwingres, George Beyer, J. Romana, V. Splagovitch, J. Werthmeyer and F. Geronimo will be heard in an extensive program.

A concert under distinguished patronage that afforded entertainment to many admirers of those tinkling plectral instruments when played by skilled performers was given by Mr. and Mrs. W. J. Kitchener in the Carnegie Chamber Music Hall last Saturday evening. They were assisted by their numerous pupils represented in the Cutter School Club, Plectra Club, Collegiate School Club, Harlem Young Women's Christian Association Mandolin Club, R. Ransome, banjoist; C. Stein, mandocellist; William Ehrich, banjoist, and Mabel O'Hara, accompanist.

A feature of the affair was Mrs. Kitchener's artistic playing of Liszt's "Liebestraum" and Arienzo's "Capriccio di Concerto," both of which were interpreted with a clear singing tone and efficient technic that stamps Mrs. Kitchener as one of the most skilled mandolinists before the public.

Henry Bell, organist, and Mrs. Henry Bell, pianist, and a lot of other Bells jingled sweetly in tune last Friday evening in Mr. Bell's uptown residence studio. Mr. Bell played several selections by Thayer and Guilman. Bertha and Ruth Bell sang a duet from "Martha." Mrs. Henry Bell played Liszt's rhapsody No. 2. Mr. and Mrs. Ameson Bell, Kate A. Bell, Mr. and Mrs. Alfred Bell, Walter Bell, of Stamford, Conn.; Arthur Bell and John Bell also contributed to the program.

Bessie Bell Collier, a promising young violinist from Cohasset, Mass., made her debut in local concert with the Musurgia Society, in the Waldorf-Astoria, greatly surprising as well as pleasing the large audience of music lovers. The youthful debutante played with such technical accuracy, sympathy and show of temperament that caused her hearers to speak of her as a genius. Miss Collier has a winsome personality and is decidedly ambitious. Her teacher in Boston was positive of her future success upon noting her conscientious attention to practicing, as even during the summer's heat she devoted from five to six hours a day to her violin repertory.

Max S. Witt, the composer and musical director, has written the score for a comic opera which N. M. Wills may produce next season.

Albertine Benson is again in the trammels of musical scholastics, having retired from the "Wizard of Oz" cast to continue her vocal studies in this city. Miss Benson may return to comic opera next season in a prima donna role.

J. A. Wallestedt, a baritone pupil of Zilpha Barnes Wood, has been engaged to sing leading roles with the Tivoli Opera Company, in San Francisco. Mrs. Barnes-Wood recently came to New York from the West and has opened an opera school. In connection with it she has made arrangements to have her most talented pupils rewarded with an operatic debut in Paris at the conclusion of their studies with her.

M. Radlein, pianist; Carrie Fleischman, soprano, and Albert Lowerre, reader, gave a musicale before members of the Daughters of Liberty last Wednesday afternoon. They were assisted by the Misses Hadsall, Hillman, Keating, Wadsley, Codey, Radlein, Weyman, Gick, Evans, Olberman and Emmons.

Anna Dermody, pianist, and Joseph Travers, baritone, gave an "Evening of Irish Music," at 210 West Sixty-ninth street last Saturday evening. Mr. Travers sang alternate stanzas of "The Minstrel Boy" in Gaelic and English. "Low Back Car," "Killarney" and some of Moore's melodies were his other numbers. Hannah McGee, pianist, played two selections from Mendelssohn's "Songs Without Words." James McGee, tenor, sang Tosti's "Good-By," and John Dermody, baritone, followed with "A Bit of Blarney."

Louise Brehany will resume concert work on a grand scale next fall. After several months' rest Miss Brehany says she will form a company for an extended concert tour.

Elizabeth Northrup, the soprano, has returned to New York from a brief vacation trip to Atlantic City.

Aptommas, the harpist, was tended a testimonial concert by his New York friends in the Carnegie Chamber Music Hall tomorrow evening. Margaret G. Jones, contralto; Reba Cornett, soprano; Gertrude E. McKellar, pianist, and William Eban, 'cellist, will assist.

Clare Kummer is a talented young musician who has found the field for her best work to be in popular song writing. She writes the lyrics as well as the scores, and some of her latest songs are having international popularity. "Egypt" and "June" are among these, while her last composition, entitled "Wilderness," is a sentimental ballad that is winning the popular fancy.

William H. Penn has again taken his pen in hand with successful results, having just finished an intermezzo two-step entitled "The Matador." He claims it possesses all the peculiar essentials and characteristics that made "Hiawatha" famous.

Nathan Bivins has taken the advice he gives in his song "Just Look Out for Yourself" and has joined the publishing caravansary in West Twenty-eighth street. Hereafter he will publish his own compositions as well as those of his large clientele, who formerly followed his advice in regard to publishers.

Muriel Nelson, a modest young composer, is having fame thrust upon her of late by the success of her instrumental compositions. Her latest two-step, entitled "Target Practice," has been a favorite at regimental company dances and has recently been added to programs in social affairs in the Waldorf.

Theodore Bendix, musical director of the Hudson Theatre, has been "farmed out" to F. G. Nirdlinger to assist in his musical production "Simple Simon Simple" in Philadelphia. Mr. Bendix says he like the Quaker town in the summer because it is near Atlantic City.

Effim Bronston's singing of "Danny Deever" and a "Border Ballad" delighted the baritone's appreciative hearers at last Tuesday's concert in the Professional Woman's League clubhouse. Mrs. Harold Avery, contralto, sang

"The Clang of the Wooden Shoon" and "My Little Love" with excellent expression, as did also Julius Steiner in a group of ballads. A rollicking trio, in which the voices of Edythe Russell Hirschmann, Julius Steiner and Effim Bronston blended well, concluded the program which had been provided by Emma Russell Hirschmann.

AKERS' SONG RECITAL.

SALLY FROTHINGHAM AKERS' song recital April 11 at Mendelssohn Hall was a well planned, worthy and dignified affair in every sense. The program:

Star' vicino	Salvator Rosa
Bist du bei mir	Bach
The Mermaid	Haydn
War ich nicht ein Halm	Tschaikowsky
Aufträge	Schumann
Wiegenlied	Strauss
An das Vaterland	Grieg
In der Rosenlaube	Bungert
Waldruf	Schmidt
Chanson à Danse	Old French
Berceuse	Old French
Chanson de Scuzzone (Ascanio)	Saint-Saëns
Romance du Sommeil (Psyche)	Thomas
Coppelia Waltz Song	Delibes
La Belle du Roi	Holmes
Serenade (Gil Blas)	Smet
Come Home, Beloved (A Japanese Lyric)	Luckstone
Evening	Ronald
Were I a Prince Egyptian	Chadwick
They Say	Randegger

Here was variety, all good music, much novelty, standard songs, American composers; evidently careful compiling. That the fine audience present liked it was evident to anyone—even the newspaper writers could but give her much praise; and they are fault finders, not critics. Miss Akers sang the seventeen songs, English, German, Italian, French, from memory, never once hesitating, letter perfect; her calm confidence gave a sense of repose, and was felt by the audience. Charming in its grace and style was the "Mermaid" song, which the audience would have fain had again. Schumann's "Aufträge," too, had just the right touch, dainty and bright. Strauss' difficult "Cradle Song," full of sustained tones, showed the singer's control of the breath, and the Bungert song was jubilant, as befits the happy loved one. Of beautiful quality was the high F at the close of the first old French song, while the audience liked the Saint-Saëns song and its effective interpretation so well that it had to be repeated. Brilliant was the Holmes song, quaint and characteristic the Spanish serenade, full of fervor Ronald's "Evening," and Luckstone's Japanese lyric had many novel effects. "They Say" closed the program, all sung in less than an hour and a quarter, and much enjoyed even at the close of an overfull season of good, bad and indifferent music making. Several bouquets of flowers went their way to the fair singer, and Mr. Luckstone as accompanist shared in large measure in the success of an altogether well executed program. Miss Akers sings at the Harlem Philharmonic concert April 24. Some press extracts:

Good taste she evidenced at all times.—New York Herald.

A pleasant song recital * * * agreeable voice * * * an interesting and varied list of pieces.—Exchange.

Pleasing and unaffected style, wide range of reading through modern song literature and the ambition and courage to present unfamiliar songs to this public. Also she has a large contingent of friends who gave her the support of their presence and applause. * * * She is at her best in music of the lighter and more graceful character.—New York Times.

Pappenheim Reception Musicals.

MADAME PAPPENHEIM'S musicale Sunday afternoon was attended by a large company of distinguished people, numbering some hundreds. In the program were associated some well known artists, Frieda Stender, Frank Croxton, Frieda Windolph, Glenn Priest, Esperanza Barbarosa, Kittie Berger and Hattie Henschel.

Miss Stender, next season to be under the direction of a prominent manager, is a mature artist, and Miss Windolph's singing is pleasing. Miss Priest played her violin pieces with feeling. Carl V. Lachmund's waltz is, like his "Japanese Overture," full of brilliant thoughts, and was well played by Miss Barbarosa. Madame Berger and Miss Henschel contributed their share of good music.

"Richard Wagner as Philosopher."

THIS is the title of a brochure by Dr. Axel Emil Gibson, of Los Angeles, Cal., which first appeared in Mind, New York, February, 1905. It is worth reading and studying.

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ANOTHER comic opera revival, and one that brings with it a wealth of pleasant memories, is that of "San Toy" at Daly's Theatre this week. This dainty, tuneful and picturesque musical production is again headed by James T. Powers as the Chinese cut-up and includes many of the singers who originally appeared in it on Broadway. The revival is under the direction of John C. Fischer, who has provided an entire new wardrobe and scenery for the engagement. The dainty piece first was produced in Daly's Theatre four years ago and enjoyed a prosperous run. The story is ingenious and set in a framework of imaginative beauty, and full of tuneful melodies. In the cast are George K. Fortescue, Frank Greene, Harold Vizard, Fred Huntly, W. L. Romaine, Margaret McKinney, Julia Millard, Dorothy Marlow, Marion Longfellow and Blanche Huntly.

"It Happened in Nordland" is in its last fortnight at Lew Fields' Theatre, as the company will go on tour.

Max Hirshfield, leader of the orchestra, relates this story: "It was when the musical comedy opened in Harrisburg. We had called an orchestra rehearsal for 2 o'clock in the afternoon. Lew Fields, Mr. MacDonald and Julian Mitchell were seated in the body of the house. I noticed that the first violin was absent, and inasmuch as the first violin is very essential to the proper rendition of the music I asked the assistant to the local manager where he was.

"Will he be here tonight?" I asked.

"Yes," was the answer, 'he will be here tonight if it rains.'

"If it rains?" I inquired in great surprise.

"Yes; our first violin has the street sprinkling privilege. When it's dry weather he has to be on the water wagon, but if it rains he can show up and play the first violin."

"Fortunately it rained that night, and the first violin sounded most melodiously."

When De Wolf Hopper drops "Wang" in favor of the new opera in which he is to be starred by the Shuberts he will create the 110th role that he has played in the course of his career. In five years with the McCall Opera Company the comedian was seen in "Desiret," "The Black Hussar," "The Beggar Student," "Die Fledermaus," "The Lady or the Tiger," "Don Caesar," "Lorraine," "The Bellman," "Josephine Sold by Her Sister," "Falka," "Folback," "Boccaccio," "The Crowing Hen," "Clover," "Fatinitza," "The Begum" and "Captain Fricasse." Mr. Hopper began his starring career in 1890, his first vehicle being "Castles in the Air." The following season he produced "Wang," which has proved to be his greatest success. This was presented continuously for two seasons, at the end of which time came "Panjandrum," "Dr. Syntax," "El Capitan," "The Charlatan" and "Mr. Pickwick."

Marion Ivell, sometimes called the American Calvé, is wonderfully gifted in beauty, voice and temperament for heavy contralto roles. She studied four years under Sbriglia in Paris, and made her debut with Savage's English Grand Opera Company three years ago. Since then she has attracted wide attention with her portrayal of Carmen. Her interpretation fairly flames with witchery, passion and voluptuous grace.

"Florodora," at the Broadway, has made herself at home for a long stay and is apparently determined to get a share of the honors that have fallen to "Fantana," at the Lyric.

Louise Tozier, who sings the role of Prince Eagle, has created a most favorable impression. She has been a member of the Savage forces for several years, and her rise to

the leading role in "Woodland" is the result of hard work and some natural talent. Before joining the "Woodland" company she was a member of the "Prince of Pilsen" company, singing the role of the St. Louis girl.

"The Prince of Pilsen" is enjoying his third week's visit in the New York Theatre, the well chosen cast having hit the popular fancy in true Pixley and Luders style. Arthur Donaldson, baritone; Ivar Anderson, tenor, and Marie Welsh, soprano, form a sweet voiced trio in interpreting the melodious score.

Evie Green and the other "Duchess of Dantzic" principals are to return to their land of royalty after this week, somewhat gratified, perhaps, that America received them in as royal a manner as exceeded their greatest expectations. Most of the cast are in demand for George Edwards' newest musical production, which may be heard here next winter.

Jefferson de Angelis, the comedian, who is appearing in "Fantana," relates an amusing conversation between an American and an Irishman. The two were discussing the immigration laws of the United States, and both had become rather heated in the debate. "You say that foreigners are responsible for much of our wealth," exclaimed the American. "What did you bring into this country with you?"

"My clothes," retorted the Irishman. "And that's more than you did!"

Agnes Caine Brown, of Henry W. Savage's "The Shotgun" company, is one of the few prima donnas who have risen to leading roles without the apprenticeship of chorus work. Miss Brown is a native of Cincinnati, and came to New York some years ago seeking a position as a choir singer. She met a friend from her old home who was endeavoring to place a comic opera he had written. The young man had an engagement with W. H. McDonald, of the Bostonians, to play over some of the music, and conceived the idea of having Miss Brown sing the soprano solos for him. Miss Brown agreed and MacDonald was so pleased with her voice that he engaged her at once for soprano roles with that famous organization. She sang "Maid Marian," and was regarded as among the most capable singers ever developed by that worthy aggregation.

Sample of conversation heard "on the door" of a theatre: Fred Meek, manager of the "Wizard of Oz" company, thrusting back a sophisticated youth whom his mother is trying to squeeze in without a ticket: "That boy is over age. Must have a ticket."

"He ain't seven yet."

"He's fourteen if he's a day."

The sophisticated youth: "You're both liars. I'm thirteen."

"Susanna from Urbana" is the title of a ballad recently introduced in "The Runaways." It opens a long vista of humorous possibilities. Why not "Austin from Boston" or "Carrie from Wilkesbarre"?

Promising Von Klenner Pupils.

HELENE S. WADE, of Florida, who has been spending the winter in the South, during the absence of her teacher, Madame von Klenner, in Egypt, has returned to New York and is continuing her work. She will be remembered as the second soprano in the Von Klenner Quartet. Her mezzo soprano voice, style and exquisite coloring received special praise wherever she sang during her Southern tour.

Louise Wey, of Salt Lake City, is another Von Klenner pupil who has returned to New York for the spring and summer season. She has a promising coloratura soprano.

Presson Miller Studio Musicals.

MRS. CHARLES I. BROOKS, pupil of E. Presson Miller, gave an interesting studio song recital Saturday, April 8, assisted by another pupil, M. James Brines, tenor.

Mrs. Brooks sang in a manner altogether artistic and pleasing, using her well trained soprano voice with taste and refinement. Her use of the mezzo voce is admirable. The songs composed by Mr. Miller were well received. Mr. Brines, the tenor, made an impression with his songs.

Double Suicide in Philadelphia.

PALM SUNDAY had an unusual number of sensational events in the musical world. In Philadelphia Louis Heck, cellist and musical director at Keith's Chestnut Street Theatre, and his wife, Mabel Eckert Heck, a vocalist, committed suicide. The reason assigned for the double tragedy was Mrs. Heck's illness and Mr. Heck's despondency over his wife's condition. Through a plan laid a fortnight ago the Hecks died by inhaling gas.

DENVER.

"COZY CORNER," SOUTH WASHINGTON AND EVANS AVENUES, DENVER, Col., April 12, 1905.

RAND opera in English has been the attraction of the past week; indeed, it has been "the" attraction of the season. The Savage company played to a crowded house throughout the week, the season here being one of the most profitable of the transcontinental tour. Jean Lane Brooks, of Denver formerly, was one of the prominent and favorite singers in the company, and received many tokens of appreciation during the performances of the week; she demonstrated her fine talents, both vocally and dramatically. Marion Ivell made a splendid impression as Carmen, whom she portrayed most effectively. Gertrude Rennyson and Rita Newman also made "hits," and William Wegener, Joseph Sheehan, F. J. Boyle and Winfred Goff were the principal male members. Though disappointed in not hearing "Parsifal" as given by the Savage company, Denver made the most of the opportunity to hear the standard operas (and incidentally made the same gorgeous display of beauty and fashion in the foyers as is the custom in other cities), notwithstanding it is "Lent."

Echoes of the events of last month are still heard, and especially of the "Elijah" concert, March 9. The splendid singing of Claude Cunningham as Elijah is still being commented upon in glowing terms, and seldom has an artist made such an excellent impression here as has Mr. Cunningham in his two appearances with Patti and with Trinity Choir, his glorious voice and dignified interpretations proving him an artist of highest rank.

The Symphony Club gave an evening and an afternoon recital not long ago. The former included Beethoven's seventh symphony, played on two pianos by Mrs. W. N. Beggs, Miss Walbrach, Miss Anfenger and Miss Fauss. Mrs. Paulyne Perry-Woolston sang a group of songs charmingly, and other soloists were Miss S. Arvilla Nye (piano), Gertrude L. Hayward (vocal), Mrs. J. de Lewandowski (violin), Ora McCord (piano), and Edith Perry and Pauline Walbrach (piano duo). Papers on "Current Musical Events" were read by Mrs. I. Friedenthal (America), Belle Fauss (Germany), Edith Perry (France and England); Mrs. Woolston sang Rubinstein's "Es blinkt der Thau" and d'Hardelot's "A Bunch of Violets; Isabel Sprigg, Fanny Anfenger, Miss Nye and Mrs. E. A. Cohn and Ora McCord played piano selections (preludes and polonaises) from Chopin, Bach, Mendelssohn and Weber-Liszt; Mrs. de Lewandowski and Miss Hayward contributed Gounod's prelude from "Messe Solennele St. Cecile" and Schubert's "Was ist Sylvia," respectively. The Symphony Club, Florence J. Taussig president, is an important factor in Denver's musical world. Mrs. E. E. Redding presided.

A recital was given in the new concert room of the Agnes Memorial Sanitarium, in Monclair, a suburb of Denver. The program was by Alice McVey, Orville G. Wasley, pianist; Forrest S. Rutherford, baritone; T. F. J. Maguire, violinist; Mme. Mayo-Rhodes, Dr. J. Nicoll Vroom, Ora Bowman and William David Russell, all vocalists of this city.

The University of Colorado Glee and Mandolin Clubs gave a concert in the Women's Club auditorium last month. Robert W. Stevens, who directs the university's musical affairs at Boulder, coached the clubs and wrote several of their college songs, accompanied them.

The Baker String Quartet, whose members are Mr. and Mrs. Fred A. Baker, Horace E. Tureman and Henry J. Kroesen, Jr., with Mrs. George C. Manley at the piano and Paulyne Perry-Woolston, soprano, as soloists, rendered an excellent program recently in the Central Christian Church.

Professor Tiferro, assisted by Mrs. Woolston and other pupils, entertained in his studios in the Barth Block. Among the participants were Misses de Sollard, Holmberg.

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Grace Grall, Wallace, Georgia True, Eva Brown and Florence Bacon.

David Bispham filled his engagement with our Apollo Club. The second concert was given in Trinity Church. Mr. Bispham, fully recovered from the illness which necessitated the postponement of his recital, sang several groups of ballads and operatic selections, and captivated the audience. His principal numbers were Mendelssohn's "I'm a Roamer," Schumann's "Two Grenadiers," Loewe's weird Scotch song "Edward," H. H. Wetzler's "Killiecrankie," and "Four Songs of the Hill" (new), by Landon Ronald, in addition to "The Evening Star" and "Alberich's Curse," and the prologue of "Pagliacci." His encores included "Hark! Hark! the Lark" and song "Danny Deever." Bispham received an ovation.

All of the Apollo Club's numbers were sung unaccompanied, and Henry Houseley, musical director, brought out all the fine latent qualities of the chorus. Cook's "Strike the Lyre," Gounod's "Sword Dance" and "Mynheer van Dunk," by Bishop, were admirably sung, and J. Ernest Tompkins, tenor, and I. Holgate Storey, basso, sang incidental solos.

We had Grace van Studdiford at the Broadway Theatre in "Red Feather," and the local press praised her highly.

Some weeks ago, in the Central Presbyterian Church, our genial fellow correspondent, John Jasper McClellan, Zion Tabernacle organist at Salt Lake City, gave an exceptionally interesting organ recital, assisted by Joseph M. Howard, of Denver, and Hugh W. Dougall, baritone, of Salt Lake. Mr. McClellan is an eminent organist and a most artistic pianist as well, and under most adverse circumstances showed his skill and versatility to good advantage. The organ numbers included works of Schumann ("Traumerei"), Wagner, Godard, Guilman, Faulkes and Lemare.

Mr. McClellan and Mr. Dougall also participated in a musicale given in their honor by Joseph M. Howard after their recital, and later appeared in a dedicatory service at the installation of a fine new organ in the First Methodist Church of Colorado Springs.

The final event of this "strenuous" month was the Maconda concert of the Tuesday Musical Club on the 31st. Both artist and club gave great pleasure to a large audience. Madame Maconda is an astonishing technician, and rendered brilliantly Gounod's "Mignon" aria, Godard's "Chanson de Juillet," the "Bell Song" from Delibes' "Lakmé," and mad scene from "Hamlet." She was enthusiastically recalled several times. Miss Sims directed, Mrs. Frank E. Shepard accompanied artist and chorus, and Evelyn Martux, Bessie Fox Davis and Misses Lila Routt and Bren sang solo parts pleasingly in the club songs.

FRANK T. MCKNIGHT.

Pratt's Chopin Recital.

SILAS G. PRATT continued his Chopin recitals at the Berkeley Lyceum Friday afternoon of last week. It was the third in the series. The numbers played as illustrations included:

- Op. 32, Nocturne in A flat.
- Op. 33, Mazurka, No. 2, The Dance; No. 4, The Soliloquy.
- Op. 34, Grand Valse Brillante, Nos. 1 and 2.
- Op. 35, Scherzo and Marche Funebre from second sonata.
- Op. 36, Second Impromptu in F sharp.
- Op. 37, Nocturnes in G minor and G major.
- Op. 40, Polonaise in A major (The Military).
- Op. 42, Grand Valse in A flat.
- Op. 43, Third Ballad in A flat (The Triumph of Hope).

Closing Arion Concert.

CORINNE RIDER KELSEY and Fritz Kreisler were the soloists at the closing concert of the New York Arion Sunday night. Mrs. Kelsey sang delightfully songs by Richard Strauss, Robert Kahn, Horatio Parker and George Chadwick. Kreisler played in masterly style the E minor concerto by Bruch, a prelude and allegro by Paganini, and other numbers by Paganini and Dvorák.

Scott With Boston Festival Orchestra.

HENRI G. SCOTT, the basso, has been engaged for two appearances with the Boston Festival Orchestra at Ithaca, N. Y. He will sing in the "Stabat Mater" and miscellaneous program on April 27, and "The Messiah" on April 29.

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SAENGER PUPILS IN CONCERT AND ORATORIO.

RACE LONGLEY, the young soprano, has been doing fine work in concert this season and is rapidly adding to her laurels. Miss Longley has a rich soprano voice, which is under excellent control, a graceful, easy stage presence, and is a good musician. She sings exceptionally well, with sympathy and intelligence, and her thorough musicianship and broad, dignified style make her especially valuable for concert, church and oratorio work. This season she has sung "Messiah," "Samson," "St. Paul," "Elijah," "Stabat Mater," besides other less important works and numerous miscellaneous concerts. Miss Longley is solo soprano of the Holy Trinity Church,



GRACE LONGLEY.

Brooklyn, and is one of the many California singers who have studied with Saenger during the past few years. Following are a few of her recent criticisms:

Miss Longley sang beautifully, with sympathy and intelligence as well as good voice.—Brooklyn Daily Eagle.

Grace Longley, of New York, soprano, did conscientious work, and more particularly in the duet with Dr. Dufault she rose to the occasion. Miss Longley also did splendid work in the last solo, when she was accompanied with the trumpet obligato.—Worcester Daily Telegram.

Miss Longley's powerful voice is well adapted to the dramatic form of music, but she is also at ease in lighter work. Her rendition of the aria "O Dieu Brahms" was particularly pleasing, contrasting notably with the breadth and volume of voice she displayed in List's "Die Loreley." The old English song by Horatio Parker was given with charming precision, and was received with delight by the audience. Miss Longley was encored repeatedly, and responded with a number of light French and English songs.—Los Angeles Examiner.

The concert given by Grace Longley at the South Pasadena Opera House was one of the pleasant musical events of the season. Her voice is well adapted to both coloratura and dramatic work. Her program embraced a number of well chosen classics and modern selections.—Los Angeles Sunday Times.

Miss Longley possesses an exceptionally high soprano voice, clear as a bell, an impeccable attack, distinct enunciation and a sympathy of expression so seldom found in most sopranos. Her voice is full, rich and very bright in the upper register, which she uses without the slightest effort. The ease with which Miss Longley spoke German awoke general attention.—(Translation) Philadelphia Gazette.

Of the soloists of the evening Grace Longley gave much pleasure with the brilliancy of her noble, wonderfully even voice. Her artistic interpretation, as also her excellent training, showed in the rendition of her delightful selections. She was most enthusiastically received, and was compelled to respond to an encore.—(Translation) Philadelphia Democrat.

Grace Longley sang the "Venus Hymn," by d'Albert, with fine dramatic sense. Miss Longley exhibited a fine intellectual appreciation, and as she has a pure, sweet soprano her singing was one of the most agreeable features of the concert.—The Philadelphia Ledger.

Madame Samaroff in Boston.

MADAME SAMAROFF, the pianist, who recently appeared in New York, played with the Boston Symphony Quartet on April 10 in that city, her assignment being the piano part of Saint-Saëns' sonata for piano and cello, C minor, op. 32. She gave evidence of great skill

and musical conception, and the Boston papers were all very favorable in their comments. The Transcript says that she has a remarkably beautiful technic and admirable tone, and asks her to appear in solo work. The Advertiser says that she is a sterling pianist, with excellent taste and refinement of shading. The Herald says that she is a pianist of fine talent and marked individuality, all of this proving that she is an eminent figure on the pianistic stage at present.

NEW PUBLICATIONS.

ADDITIONAL numbers of the Musicians' Library, published by the Oliver Ditson Company, have been received, among them the "Selections Arranged for the Piano From the Music Dramas of Richard Wagner," and also twenty-four negro melodies, transcribed by S. Coleridge-Taylor.

These volumes of the Musicians' Library are among the most attractive publications that have been put before the musical world in recent days. We are not only speaking here of the beauty of their mechanical composition but of the clearness of the text and of the notation, and the general lucidity that characterizes them. They are also well selected, and in each volume a symposium of numbers is represented that illustrates the care and attention to which these works have been subjected.

The transcriptions of the original Wagner scores for the piano are particularly effective, and it requires an artist to accomplish such a thoroughgoing operation, as we may justly term it.

The "Negro Melodies" are from themes as distant as the native songs of Africa and the West Indies, and come down to the present moment, and have a foreword by Booker T. Washington, which is interesting in itself.

Mr. Coleridge-Taylor is the son of an African, born at Sierra Leone, and was educated at Kings College in London. He studied medicine there. He was also a pupil of the Royal College of Music, and won a scholarship, and was a pupil of Sir Villiers Stanford. He has also been conductor of the Handel Society of London, and the Rochester Choral Society. He is well known as an excellent composer.

Booker T. Washington's essay is very interesting.

These two volumes are bound to be popular.

Calve Tour.

S. KRONBERG, of the managerial firm of Cort & S. Kronberg, managers of the Calvé concerts next season, reports that nearly all the forty performances originally planned have been booked on guarantee. A cable was sent to Calvé on Friday asking for an increased number of dates to fill the unusual demand from cities that were not included in the scheme.



The Dramatists.

THE ATHENIAN SOCIETY OF LONDON AND NEW YORK have secured a few copies of that wonderful painting (of which the above is merely a half tone miniature), and will send, free of charge, to the first twenty-five readers of THE MUSICAL COURIER who will send in their names, a perfect copy, in photogravure, size 17x21, on Japan Vellum, ready for framing. This is done to announce the completion of the ATHENIAN SOCIETY'S gigantic undertaking, that of translating and arranging for private use the "Dramas" and "Operas" of every nation on earth. Advance sheets, illustrations and history of same will be sent free of charge to each applicant who will send their name and address to JAS. P. BOYD, the American Director of the ATHENIAN SOCIETY, 853 Broadway, New York.

SAN FRANCISCO.

SHERMAN, CLAY & Co's,
SAN FRANCISCO, April 10, 1905.

FRITZ KREISLER gave his farewell concert at Lyric Hall before the largest audience probably ever assembled there. The artist was in splendid trim, and the audience bubbled over with enthusiasm.

An interesting concert was that given by Irene Palmer, the young pupil of Hugo Mansfeldt, at Steinway Hall recently. The hall was full, every seat being occupied, and the young pianist was the recipient of many beautiful gifts handed her over the footlights, floral and otherwise.

Samuel Bollinger, a local composer of more than ordinary talents, has recently had two of his compositions performed before the Manuscript Society of New York by Augusta Cottlow. The two compositions are a sonnet and an impromptu, both of which are graceful in style, tuneful, and constructed in scholarly and thoroughly musicianly manner.

February 17, at Fort Smith, under the auspices of the Bollinger Conservatory of Music, established by and named for Sam Bollinger during his residence there, a concert was given by Augusta Cottlow, who included on her program two numbers of Mr. Bollinger's.

Friday evening at Steinway Hall Joseph and Mrs. Beringer presented two of their pupils in a joint piano and vocal recital. Clara Dillon, the piano student, showed temperament in her playing and gave numbers from Beethoven, Chopin, Rubinstein, Grieg, Jensen-Nieman, Dvorák, Moszkowski and Liszt.

Estelle Seldner possesses a contralto voice of fine range and power, giving some very ambitious numbers for a young singer. The "Curfew" (Gould), "Ich Grolle Nicht" (Schumann), "Liet, Signor" ("Huguenots" of Meyerbeer), "Il Segreto" ("Lucrezia Borgia" of Donizetti) were her program numbers, but her best effect was given in an encore, "You'll Be Comin' Back, My Darlin'."

Mrs. J. E. Birmingham gave her first program since her return from months of study in New York before the Saturday Club of Sacramento, where she gave a song recital on the 8th, with Fred Maurer, of this city, as her accompanist.

Following is the program, which includes a number of unusual excellence from the pen of Albert I. Elkus, the young California composer, whose home is in Sacramento. This composition, "Haroun al Raschid," to words by Longfellow, is decidedly dramatic in tone and well fitted to the splendid depth of Mrs. Birmingham's voice:

Recitative and aria, Ombrà mai fu (Serse).....	Handel
Per la Gloria d'ado (Griselda).....	Buononcini (1672-1748)
Kennst du das Land.....	Beethoven
Du Ring an meinen Finger.....	Schumann
An meinem Herzen.....	Schumann
Woman's Life and Love.....	Schumann
Sapphic Ode.....	Brahms
Schmerzen.....	Wagner
Study, Tristan und Isolde.....	Wagner
Ruhe meine Seele.....	Richard Strauss
Heimliche Aufforderung.....	Richard Strauss
Les adieux de Divonne (Sapho).....	Massenet
Chantons les amours de Jean.....	Old French
Thrinodia.....	Augusta Holmes
Si vous n'étiez pas si jolie.....	Mathé
Haroun al Raschid.....	Albert I. Elkus
Youth.....	Gilbert
Gae to Sleep.....	William Arms Fisher
My Love Is Like a Red, Red Rose.....	Henschel

Mrs. Birmingham's recital, which was the 181st of the Saturday Club's musicales, marked an epoch in the club's affairs. It closed this season's work, with the exception of a few evening affairs in May, and also ends the presidential administration of Mrs. Albert Elkus, who, after a term of office extending over three consecutive years, has resigned, much to the regret of the club members, who will hardly know how to manage the affairs of the club without Mrs. Elkus' leadership. Maud Blue succeeds Mrs. Elkus as president, and the new board of directors, with Miss Blue in the presidential chair, will hold their first meeting somewhere about June 1. The club's new season opens October 1.

Mrs. Richard Rees sang at a musicale in Mill Valley this week before a very musical audience.

"Parsifal" has been the centre of interest this week and has been for a month past.

Eleanor Connell gave a "talk" on Wednesday to her pupils at her studio in the Mutual Life Building. Mrs. Ellis presided at the piano and played the themes as Miss Connell called for them. The talk was, of a necessity, brief, but it was concise and interesting and gave a good idea of the opera, which Miss Connell heard at its 100th performance at Bayreuth. Wednesday evening, at Lyric Hall, Mary Fairweather gave a comprehensive lecture on

the opera, with Fred Maurer at the piano. Mrs. Fairweather also had the advantage of hearing the opera at Bayreuth.

The annual musicale of the Sorosis Club was held at the Sorosis club house on California street last week. There was an unusually large attendance, and also an unusual degree of interest and enthusiasm shown, the entire program being made up of a California composer, Abbie Gerrish Jones. The program was in charge of Mrs. Oscar Mansfeldt, and was given by the following artists: Mrs. Richard Rees, soprano; Mrs. M. E. Blanchard, contralto; D. Gomer Richard, B. A., baritone, and Hother Wismer, violinist. The program was given as follows:

Composer, Abbie Gerrish L. Jones.	
"If I Were Thou."	
* "Can You Forget?"	
"The Night Is Alive With Song."	
Mrs. M. E. Blanchard.	
* "What Shall I Sing to Thee?"	
* "A Broken Dream."	
Mrs. Richard Rees.	
Seven Lullabies—	
"What Does Little Birdie Say?"	
"What Then, Baby?"	
* "When the Baby Goes to Sleep."	
"Little Brown Eyes" (Indian).	
* "Mamma's Pickaninny" (Southern).	
* "Sleep, My Jewel" (Persian).	
* "Lullaby" (with violin obligato).	
Mrs. Blanchard.	
"The Song of the Archer" (Old English).	
* "The Cobbler's Song" (from the opera "Priscilla").	
* "The Matador."	
D. Gomer Richards.	
* Duet, "The Hunter's Return."	
Mrs. Rees and Mrs. Blanchard.	
* "Somebody's Dear Eyes."	
* "The Bells."	
Mrs. Rees.	
Song Cycle (from the Rubaiyat of Omar Khayyam).	
Mrs. Blanchard.	

* The words of all the songs marked * are by the composer.
MRS. A. WEDMORE JONES.

Amateur Musician Wedg Philanthropist.

FLORENCE BROOKS CHATFIELD, a member of the Brooklyn Amateur Club, and amateur harpist, was married Saturday afternoon, April 15, to James Stokes, the widely known philanthropist of Manhattan. The nuptials were celebrated at the home of Mrs. John van Buren Thayer, a sister of the bride, at 26 Munroe place, Brooklyn. Bishop Potter and the Rev. Dr. Hillis officiated. Mr. and Mrs. Stokes will reside at 68 Park avenue, Manhattan, when they return from their trip abroad.

Legion of Honor.

THE Cross of the Legion of Honor has been bestowed upon Adelina Patti. The only distinction America can award to musical or other artists is money. Probably it is for that reason that the foreign artist is so desirous to come here.

Etta de Montjau Departs.

ETTA DE MONTJAU, the French concert singer, after a successful artistic tour here, returned to Paris last week. A contract for the coming season has been submitted to her approval, and she may visit America soon again.

HOFMANN-KREISLER IN WASHINGTON.

(DISPATCH TO THE MUSICAL COURIER.)

WASHINGTON, D. C., April 15, 1905.

HOFMANN and Kreisler proved a great combination at the joint recital. They played before a crowded house. Both were enthusiastically received and lionized.
F. E. T.

A Vocal Teacher Who Is Growing.

SALLIE BRADLEY MACDUFFIE is to be congratulated upon a steady move onward in a short time. Upon coming to Washington, D. C., little more than a year ago Mrs. MacDuffie was met by all sorts of discouraging remarks as to Washington's being "so different from any other city," &c. "Because it is different is why I like it so much and have come to live here," she replied. From the first she proved herself attractive by a warm personality, a sunny optimistic disposition, and a constantly smiling activity which helped others as much as it did herself. She installed herself in a pleasant, refined home studio, and had faith and love for people and for her work.

She has now three activities, and is one of the busiest and happiest little ladies in the capital. By appointment last week as choir director and soloist in a prominent church here Mrs. MacDuffie's horizon has been enlarged and possibilities are increased. Now, too, she has been invited to become one of the teachers in the College of Music next season, and also to become a member of the Musical Art Society, an exclusive collection of choir singers, which gives excellent music. She has two studios, the original one, in which private teaching is done, and the downtown studio, where she is teaching chorus preparation, sight reading, theory, enunciation, phrasing, &c. This will no doubt become a useful choral centre.

Among her pupils are Miss E. B. Yancey, J. A. Hall, Jesse Arnold, whose bass voice and progress are most promising; Grace O'Hara, of whom more will be said; Mrs. Johnson, Horace Dugdale; also Hallie M. du Pre, now herself singing in Texas. This teacher is one of those most desirous for the proper preparation of students for advanced work. She also urges earnestly the association of music teachers (as school teachers) for consideration of educational methods and in the hope of arriving at more encouraging results. Large and liberal in her feeling toward fellow workers, she cannot see why there might not be greater union and sympathy between all.

Of her teachers Mrs. MacDuffie is perhaps most enthusiastic about Mr. Tubbs, of New York, whose praises she speaks with enthusiasm, urging his broadness and liberality of spirit and the true educational ideas he holds and practices. Next season she hopes to have Mr. Tubbs come on to Washington to give some of his inspiring talks. Mrs. MacDuffie has been singing quite a good deal also in recitals and parlors. She remains in Washington till late summer, teaching and building her choir into good shape for next season. For those remaining also here would be an excellent opportunity to become expert in sight reading and to learn many things necessary to music work. Either address, the Cairo or 1329 F street Northwest, will find this teacher ready to do all she can for you.

Tommasini, a young Roman composer, is having success in his own city with songs and chamber music works.

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WASHINGTON.

WASHINGTON, D. C., April 14, 1905.

SELMA KRONOLD, Signor Campanari, Maria von Unschuld and Anton Kaspar are to appear on the 27th in connection with an Easter festival in Washington. The spring festival concert, with Pittsburg Orchestra, Mr. Paur and Madame Galski, will precede this by one day. Josef Hofmann and Fritz Kreisler, at the National, are the feature of today.

Thomas Evans Greene's song recital at the Raleigh was an evening affair. It was largely attended and the tenore robusto was flatteringly received. The prevailing remark was, "How could a singer so eminently fitted for operatic roles, with such a generous equipment in repertory and training, and in the heyday of youth choose to live in one place and teach." Mr. Greene has been heard many times in Washington, and under the best conditions. He is now recognized here as one of the "fixed stars." Mr. Greene sang arias from "Elisir d'Amore" and "Trovatore" ("Ah si ben mio"), a group of Haydn canzonets, groups by English American and German composers, including Buck, Hawley, Gerrit Smith, Chadwick, Hammond, De Koven, Lang, Stanford, Clay and Tosti ("Gypsy John"). Some Irish songs showed a decided chic with the literature of the Emerald Isle and its imitation by those not emerald. Mr. Greene was at his best in this concert. The patronage was select and flattering. Katie Wilson is being congratulated upon the success. Mrs. Edward Kelly, of Washington, was accompanist for Mr. Greene.

A sonata by César Franck and the "Kreutzer" sonata were the joint numbers on the Kreisler-Hofmann program. Hofmann will play the eleventh Liszt rhapsody, a mazurka of his own; a Chopin ballade, A flat major; two Mendelssohn numbers and the "Tannhäuser" overture by request. The violinist will play the "Devil's Trill" and five compositions, including Pugnani, Porpora and Paganini, the later in his twenty-fourth caprice. Agent Philpitt reports excellent sales, and much interest is manifested.

Ella Stark, the Chicago pianist, is in Washington. She forms the musical centre of Mt. St. Albans. Her concert here was such a success it is to be hoped we may hear her again. Beulah Beverly Chambers is marking an epoch in her musical instruction at the Gunston Institute by original talks, class work and a question and answer series on musical subjects. An organist as well, Miss Chambers played in a prominent church this week.

Mrs. Clarence B. Rheem, the popular singer who is one of Washington's local "stars," is singing in church temporarily. Mrs. Rheem has a glorious voice, Latin temperament, splendid presence, and a fine repertory, chiefly of the beautiful Latin literature. Friends of Clifford Wiley, in Washington, his real home, are sending him congratulations upon going abroad, also hopes of hearing him many times this coming season in Washington. General regret is felt in Washington over the loss of one of the most beautiful tenor voices, that of John Finnigan, who has been called to New York as soloist in the Cathedral. Nothing but good feeling, the best wishes and sincere sympathy go with this young singer, who endears himself wherever he may be. The most complimentary advancement is due to the admirable vocal development given Mr. Finnigan by A. W. Porter, of Washington.

The classic dance festival at the University of Music, due to the fertile resource of President Unschuld, was a great success. Sarah Willard Howe, trained in the art in France,

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directed the affair. More is requested. Jasper Dean MacFall has been called to take charge of the studios of Francis Fischer Powers in New York during the latter's visit to Europe. Mr. MacFall has a young daughter who is both pianist and vocalist and is so coming into prominence in Washington.

Josef Kasper speaks with enthusiasm of the excellent work done by women in the Georgetown Orchestra, under his direction. Oscar Gareissen is giving a series of talks in valuable lines in the high schools here. No one is more competent, Mr. Gareissen having passed several years in normal music work. There is a chance for him to do much for music in this line. His ability to color, to enunciate, to express emotion, and to make vocal art intelligent, attractive and natural, added to this experience, make him greatly sought after as teacher and singer.

Genevra Johnstone-Bishop has had a most successful trip through the South. She has everywhere been favorably compared with leading singers of the world who preceded her. Her notices are valuable testimony to her resources of voice, style, appearance, magnetism and repertory. Dates have been made for a similar, but more extended, tour in the near future, including Havana. Mrs. Bishop's voice is a dramatic soprano, trained largely in Europe. De la Grange, Sbriglia, Vanuccini, Frederick Walker and Randegger have had part in her vocal education, rounding it out to a wide range of usefulness. She is a trained oratorio singer. In Chicago Madame Bishop was one of the highest paid choir singers in the city. She has sung in concert in many parts of the States and much in Europe. In Mexico also she is a great favorite. She has now become a great favorite in Washington and in out of her work with the College of Music. She has many pupils of promise and has many plans for bringing those prepared into notice.

Arley Mott, a young California pianist, brought East by Madame Bishop, was the latter's accompanist, playing solos, too, and receiving attention and applause, of which her friend speaks with pleasure and enthusiasm.

Fitzhugh Coyle Goldsborough, the violinist, has left Vienna for Berlin by the advice of those interested in his future. He is to be heard there by leading authorities and is to play in concert. Mr. Goldsborough, who is son of the well known Washington family, has graduated in the Vienna Conservatory and played in concert and before distinguished patronage in Vienna. All things point to the possession of gifts not possessed by many young musicians. Managers in the United States are watching his movements and will record the artistic result in Berlin with great care.

Marie-Luise Heinrich is a quiet, but very busy and very earnest pianist in the nation's capital. Mr. Hoover, now director of music in the Washington high schools, is pupil of Mrs. Oldberg. Harrison Moore is a pupil of hers also who has charm, industry, good voice and is progressing. Before leaving the United States for Europe Frank Norris Jones, pupil of S. Fabian and sample of Clavier values in piano work, played a program before the combined Clavier schools in Baltimore. He played Schumann, Beethoven, Mendelssohn, Gluck-Brahms, Chopin, Moszkowski, Glinka-Balakirev and Liszt. Norman Daly is now one of the young pianists here who is active in piano work in many types of performance. He is especially enjoyed in parlor work and is a good accompanist.

The Rebew Orchestra, directed by H. W. Weber, will give a concert in Washington on the 25th. The organization, wholly amateur, is one of the most sincere and ambitious in the city. The harmony which prevails among the members is an example to music workers everywhere. Six leading soloists will lend their assistance to the orchestra this time. Matt. L. Allison is manager. The last performance of the Saengerbund was a theatrical and light opera affair, and a jolly one. A Schiller entertainment will be given upon the anniversary, in which extracts from the

"Faust" translation by Frank Claudy will be recited, among other things of value.

Mrs. A. M. Abbott is putting finishing touches to a plan of work in the line of musical lecture for next season. She is charming, experienced and informed, and should be patronized. Hélène Travers Maguire, an opera singer living in Washington, is also preparing entertainment. She has been trained in Europe, has a fine repertory of operatic work, and is most interesting.

An interesting young professor of piano in Washington is Grace R. Osgood. She has studied piano with Professor Zeckwer, of Philadelphia, and is an enthusiastic exponent of his work, also of S. B. Mills', of whom she was a pupil several years. Beginning at six years of age, her life so far has almost been spent in piano work. While at her home near Atlantic City, N. J., she was frequently guest of friends in Washington. Here a certain charm of person, and her piano gifts and skill, won for her a speedy popularity, with constant insistence that she establish herself here as teacher of her instrument. Few who laboriously work for it arrive at so satisfactory results, her class now being as large as she can manage. But two years here, she has given this season two recitals, and a third is to be given in May. Miss Osgood has played somewhat in concert, and will doubtless be heard again later on. For the present she is quite content with her work, as indeed she should be.

Miss Liebermann's spring concert will be given at the Raleigh on May 17. There will be the unique combination of operatic selections upon separate pianos, the playing of twenty and thirty pupils at one time, solo work, and other features. Compositions will be given here for the first time in the States. Miss Liebermann's school is large and busy. Louise Colbourne teaches the Fletcher "music method," not "piano method," at the McReynolds school. The piano work is in the hands of Miss McReynolds and her own assistants. Also the school is called the McReynolds-Koehle School of Music, Miss Koehle, the violin artist, being associated.

Change of address, news, engagements, plans for next season, anything relating to the music life, will be received and promptly cared for by THE MUSICAL COURIER, care Droop & Sons, 925 Pennsylvania avenue, Washington, D. C. The paper may always be found uptown at Brentano's, F street, and at the hotels and newsstands.

FANNIE EDGAR THOMAS.

Hofmann Prize Offer.

JOSEF HOFMANN, the pianist, announced in Philadelphia last week that he will shortly make public a series of prize offers for the best musical compositions for the piano written by American composers. The first prize will be \$500, and there will be several other prizes. The famous pianist is personally to examine the manuscripts, make the awards, and will add the prize compositions to his public repertory if they are suited for concert use. "The Americans," said Mr. Hofmann in explanation, "have all the mental qualifications for musical composition. My theory is that not enough direct encouragement, however, is given to musical composition in this country."

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Chicago.

CHICAGO, April 15, 1905.

Josef Hofmann—Fritz Kreisler.

WITH the concerts and recitals to be given this month and next, one of the most active and in many ways the most remarkable season we have ever had here will have run its course. Not only in the number of musical entertainments has this season easily surpassed its predecessors, but also in quality and in the high class of the artists who have exploited their particular specialties.

The Thomas Orchestra, Frederick A. Stock conductor, yesterday afternoon, April 14, gave its last public rehearsal for the season in Orchestra Hall before a very large and musically representative audience, and in the performance of an exceptionally fine program brought to its hearers the conviction that not only have we an orchestra here equal to any but surpassing most of the orchestras in the world.

Last Wednesday the gratifying news that Frederick A. Stock had been appointed the conductor of the orchestra for next year by the trustees of the Orchestral Association, and in fact by them unanimously, was received by the public and press with unusual favorable comment. For once Americans have found in America a man great enough to occupy a position which only the greatest abroad could have been able to attain, and which Mr. Stock, so far, has filled with the greatest satisfaction to both the members and the patrons of the orchestra. In a number of respects he is the ideal conductor for the orchestra. First, he has been a member of the orchestra for over nine years, has played among the men, and knows therefore all the technical requirements; then he is a highly cultured musician, a composer of talent and has had the routine of conducting the orchestra for several years on its annual tours.

These facts have peculiarly fitted him for this position and there is no doubt that under his direction the coming season of the orchestra is in excellent hands.

Yesterday afternoon's program contained prelude, choral and fugue of Bach, arranged for orchestra by J. J. Obert, and proved an effective opening number. The prelude was played with clear, clean tone and perfect technique, particularly in the string sections; the choral for the brasses was rendered with discriminating volume, and the fugue at the end of the number was dignified and brilliant. The Beethoven "Leonore" No. 3 overture was given one of the best performances yet heard by the orchestra, and the beautiful E minor symphony, op. 98, of Brahms, while taxing the ability of the orchestra and conductor to the utmost limits, was performed in perfect manner. This symphony seems to be the favorite one of all the Brahms symphonies with the orchestra and they united in making its rendition truly remarkable.

The second part of the program was devoted to Wagner. The "Bacchanale" from "Tannhäuser," the prelude and finale from "Tristan and Isolde," and the "Kaisermarsch" brought forth storms of applause, and all were given in a worthy manner. The march served as a fitting climax to the close of the orchestra season.

The same program will be repeated tonight at 8:15.

What was announced as the joint farewell appearance of Josef Hofmann, pianist, and Fritz Kreisler, violinist, took place Sunday afternoon, April 9, in the Studebaker Theatre, before a good sized audience.

We have long regarded these young artists, singly, as most satisfying in their respective fields, but Sunday in their ensemble numbers they both showed superior musicianship and unity of artistic purpose, which made a delightful afternoon.

Commencing with the F major (Grieg) sonata, op. 8, which was given a very clear performance by both players, Kreisler opened the solo part of the program with Tartin's "Devil's Trill," which he played better than at his recital some weeks ago. Hofmann followed with the "Nenia" theme and variations, by Sgambati; "Gnomesreigen" etude, by Liszt, and the magic fire scene from "Die Walküre," Wagner, arranged by Hofmann. The last of these three pieces follows closely the arrangement of Brassin, except that Hofmann has added the "Wotan's Abschied," lengthening somewhat the selection, but otherwise adding little to its merits.

Then followed the Beethoven "Kreutzer" sonata, op. 9, which also was given commendably, and after each artist had once more appeared in a solo number, this somewhat long but highly interesting concert was brought to an end. Each artist had to respond to encores, but Hofmann seemed in a particularly Wagnerian frame of mind, giving as one of his encores the "Liebestod" from "Tristan und Isolde."

The concert was under F. Wight Neumann's management.

Ysaye and the Thomas Orchestra.

Last Wednesday evening, April 12, in Orchestra Hall, Eugene Ysaye gave before an audience of upward of 1,500 people a concert, assisted by the Thomas Orchestra, Frederick A. Stock conductor.

Ysaye played three concertos, respectively the Mozart E flat, Beethoven D major and the Bruch G minor, all of them with the technical mastery, suavity of tone and musical understanding that we expect in only one of the best, and we were not disappointed. Ysaye is one of the greatest violinists of the day, and his performance Wednesday evening attested his claim to that title. After numerous recalls Ysaye gave the ballade and polonaise of Vieuxtemps as an encore.

The orchestra gave the soloist most excellent support in the concertos and in the orchestra numbers, especially the "Improvisator" overture by d'Albert, played in its wonted finished fashion.

The concert was managed by the Chicago Bureau Agency of Music.

Minnie Fish Griffin.

Minnie Fish Griffin, the celebrated soprano, gave a very interesting song recital in Music Hall Thursday evening, April 13, and proved an artist of exceptional high order. Her performance contained a number of novelties, a cycle by the Danish composer Peter Heise, three songs by Theo-

dore Spiering, and two songs by Hugo Kaun. Besides these the program contained the usual classical songs, commencing with a Mozart aria and going through Schubert, Schumann and Hugo Wolf. Her singing shows the consummate artist both in diction and interpretation, and her success was commensurate with her artistic accomplishments.

Dr. N. J. Elsenheimer, of Cincinnati, supplied the accompaniments with discrimination and taste, and played Beethoven's sonata, op. 26, as a solo number.

CHICAGO NOTES.

The Chicago Mendelssohn Club will give the third concert of the present season Thursday evening, April 20, in Orchestra Hall, the program being composed of a number of choruses and solos.

Thursday afternoon, April 13, at the Standard Club, the spring reception of the Chicago Woman's Aid Society was held, and the program was rendered by Hans Schroeder, baritone; Robert Ambrosius, violoncello, and Mrs. James I. Loeb, pianist. Mr. Schroeder sang a dozen songs and was in excellent voice. "Traum Durch die Dämmerung," by Strauss; "Ich Grolle Nicht," by Schumann, and "Das Gluck," by Oscar Meyer, particularly pleased the audience.

The Germania Maennerchor, Hans von Schiller director, gave the last concert of the present season Thursday evening, April 13, and again Hans Schroeder was one of the attractions. Besides singing a group of songs by Schubert, Beethoven, Meyer and Hillach, he sang the baritone solo parts in the Gernsheim number, "Odin's Meeresritt," for solo, chorus and orchestra. Emile Sauret also assisted, playing in his usual masterly manner his own elegie and rondo with orchestra accompaniment.

The Thomas Orchestra, under the direction of Hans von Schiller, played the "Euryanthe" overture, by Weber, and the "Pomp and Circumstance March," by Elgar, and the chorus, which has grown both in numbers and quality, acquitted itself with great credit.

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Mr. and Mrs. Spry gave a reception at their residence, 1881 Magnolia avenue, last Friday afternoon, April 14, to Mr. Spry's pupils.

The Thomas Orchestra, whose regular series of concerts closes this evening, announces two extra performances to be given in Orchestra Hall next Friday afternoon at 2:15 and Saturday evening at 8:15, Frederick A. Stock conductor. The program for Friday afternoon, arranged especially for Good Friday, is as follows:

Incidental music and funeral march, Grania and Diarmid....Elgar
Tone poem, Death and Transfiguration.....Strauss
Parsifal.....Wagner
Vorspiel. Good Friday Spell. Transformation Scene and Glorification.

For Saturday evening a "popular" program has been prepared, and gives promise of one of the most delightful concerts of the winter. It is made up as follows:

Overture, Spring.....Goldmark
Serenade, op. 4.....Tchaikovsky
Polonaise, op. 53.....Chopin
Orchestration by Theodore Thomas.

Hungarian Rhapsody, No. 1.....Liszt
Scene Religieuse.....Massenet
Cello obligato by Bruno Steindel.

Spring Song.....Mendelssohn
Waltz, Village Swallows.....Joseph Strauss
Vorspiel, Die Meistersinger.....Wagner

Carolyn Louise Willard, pianist, assisted by Ethel Grow, vocalist, gave a concert at the small hall in Bush Temple last Friday evening, presenting a program interesting in variety and excellent in the character of the selections. Miss Willard is a pianist whose technical work is above the ordinary, as was manifested in this recital. Her admirable interpretation of Chopin's scherzo, C sharp minor (by request), was excellent in displaying musicianly accomplishment. Her playing of the Bach prelude was scholarly and the six variations of Beethoven were exceedingly well given. As to the technical side of Miss Willard's performance she is a credit to her original preceptor, Fanny Bloomfield Zeisler. She was assisted by another talented member of the faculty of the Bush Temple Conservatory, Ethel Grow, a vocalist, who found favor with the critical audience that filled the hall.

Fanny Bloomfield Zeisler will give a recital early in May in the Bush Temple.

Vladimir de Pachmann, indorsed by the most eminent musicians and critics as the greatest Chopin pianist of the age, will give his farewell recital at Studebaker Theatre Easter Sunday, April 23, at 3:30. This will be the last appearance of Mr. de Pachmann in America. His program will contain Chopin compositions only, and is as follows: Ballade, op. 23, G minor; nocturne, op. 37, No. 2, G major; nocturne, op. 27, No. 2, D flat major; impromptu, op. 29, A flat major; prelude, op. 28, No. 1; prelude, op. 28, No. 20; prelude, op. 28, No. 7; prelude, op. 28, No. 22; Funeral March, B flat minor (by request); etude, op. 25, No. 2; etude, op. 25, No. 3; etude, op. 25, No. 4; etude, op. 10, No. 5; polonaise, op. 26, No. 1, C sharp minor; scherzo, op. 54, E major; grand mazurka, op. 33, No. 4, B minor, and grand valse, op. 42, A flat major.

A recital of unusual excellence was given by advanced pupils of John J. Hattstaedt, Karleton Hackett and Herbert Butler at Kimball Hall last Saturday afternoon. Special mention should be made of the piano playing of Lucile FitzGerald, a pupil of Mr. Hattstaedt, who seems to possess all the requisites to become an artist—a fine technique, temperament, intelligence and repose. Among her selections were the Saint-Saëns "Alceste" transcription, the MacDowell "March Wind," the Liszt "Waldestrauchen" and the Chopin A flat polonaise.

Hester Hall, who possesses a fine and well schooled soprano, sang a group of songs to the evident enjoyment of the audience, and the same may be said of Katherine Shirley, another pupil of Mr. Hackett.

Advanced pupils of Allen Spencer, Karleton Hackett and Herbert Butler, of the American Conservatory, will give a recital Saturday afternoon, April 22, at Kimball Hall, and on Friday evening, April 21, pupils of E. C. Towne will give a recital at the same place.

Emil Paur will give a piano recital in Fine Arts Music Hall Thursday evening, April 20. He will play the following program:

Preludium and fugue for organ, D major, Bach (free arrangement for piano by Busoni); Sonati quasi una Fantasia, op. 27, No. 2, C sharp minor; ballade, op. 47, No. 3, A flat; scherzo, B flat minor; mazurka, op. 24, No. 4, B flat minor; mazurka, op. 7, No. 1, B flat; impromptu, op. 36, F sharp major; valse, E minor; nocturne, op. 27, No. 1, C sharp minor, and grande polonaise, op. 53, A flat; Chopin; Etudes en forme de Variations, op. 13, C sharp minor; intermezzo, Paur; "Frühlingslied," Schumann-Liszt, and Ninth Rhapsodie Hongroise, Liszt.

Savage Helping Students.

FOR the first time in the history of grand opera a chorus of all American voices has been secured by Henry W. Savage for his famous English Grand Opera Company. Mr. Savage has been drawing on American conservatories and music schools for nine years with a constant endeavor to build up a chorus of home schooled singers. Each year he has been able gradually to eliminate the foreign voices, but never until now has an all American chorus been secured that could sing in English an entire repertory of masterpieces. The vivacity and vocal strength of the English Grand Opera chorus in the famous marches and choral numbers of such works as "Lohengrin," "Carmen," "Il Trovatore," "Tannhäuser," "Cavalleria Rusticana" and "Othello" is one of the delightful features of the organization.

New Organ Compositions.

POSTLUDE in E flat major, postlude in A major, and postlude in D minor, Carl C. Müller, of New York, are among the best music of the year. Certainly Mr. Müller has composed nothing better for the organ. The knowledge of this talented composer of all instruments is clearly indicated in his writings. His music is notable for the scholarship that is uncommon in this country. Organists will find these three postludes just what they have been seeking for. The works are neither too extended nor too abbreviated. The music is truly churchly and beautiful. Mr. Müller's postludes are published by the Oliver Ditson Company, of Boston and New York.

BUFFALO.

226 WEST UTICA STREET.
BUFFALO, April 14, 1905.

AT the Church of the Holy Angels H. Collier Grounds intends to present Palestrina's "Lamentations" on Wednesday, Thursday and Friday nights during Holy Week. Mr. Grounds will play an original composition, "Regina Coeli," during the offertory Easter Sunday.

Mauder's cantata, "Penitence, Pardon and Peace," will be sung by the vested choir of Trinity Church on Palm Sunday evening.

At the June meeting of the New York Music Teachers' Association, which will be held in Rochester, "Picturesque Song" will be one of the leading features. Mary M. Howard, of this city, is the composer. She will have the assistance of her Harmonie Quartet.

Rubin Goldmark is to give his "Parsifal" lecture-recital at the Star Theatre Friday afternoon, preceding, as usual, the performance of the religious festival play by the Savage company.

Jaroslav de Zielinski is giving free organ recitals at the Plymouth Avenue M. E. Church. At the first Ada Gates, contralto of the First Congregational Church, was the soloist. Florence Marie Chase will sing at the next.

May Hamilton, the Toronto correspondent of THE MUSICAL COURIER, has been the guest for several days of Mrs. Paul Jarvis, of Melton Manor, Potomac avenue.

Robert Crankshaw, pupil of Harry J. Fellows, has been engaged to sing in Plymouth Avenue M. E. Church next year. Another pupil of this teacher, Mrs. Thomas E. Mitten, soprano, has been engaged to sing at the Twentieth Century in May for the D. A. R.

The Orpheus Society will give its third concert this season at Convention Hall, April 29.

Sol Marcossou, of Cleveland, gave a violin recital Friday night of this week at the Asylum for the Blind at Batavia, N. Y.

Mrs. George J. Sicard, of Elmwood avenue, will remove to 152 Mariner street early in May. Mrs. Sicard finds it necessary to have a larger studio to accommodate her piano pupils.

Hermann Schorch, director of the Orpheus, will remove from 1008 Main street to a new home four doors south of his present location. He is busy writing music which will be heard at an Orpheus concert.

VIRGINIA KEENE.

Berlioz's "Harold" symphony was played in Prague a fortnight ago. The same city heard Mahler's new fifth symphony, but the public and the critics "remained cool," according to the Prague newspapers.

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KANSAS CITY.

KANSAS CITY, April 12, 1905.



MADAME SCHUMANN-HEINK will sing in "Love's Lottery" at the Willis Wood the three days beginning April 17. She has sung twice before in Kansas City as Ortrud in "Lohengrin" and as a soloist at a Symphony Orchestra concert. Madame Schumann-Heink has three new operas under consideration. From them she will select one for use next season while in Kansas City. The operas are by Siegfried Wagner, Rickard Becker and Stanislaus Stange and Julian Edwards. Before Stange started on his career as a comic opera composer he was a furniture salesman in Kansas City. That was twelve years ago.

Edward Kreiser played his seventy-seventh organ recital in the Grand Avenue M. E. Church yesterday afternoon. Among the numbers was De la Tombelle's "Good Friday," in which is depicted the darkness, the earthquake and other incidents that attended Christ's death.

Carl Busch's last cantata, "Paul Revere's Ride," will have its initial production by the Arlington Choral Club, Gertrude Graham conductor, Tuesday evening, April 18, the anniversary of the patriot's ride, in the Arlington M. E. Church.

Pupils of Mrs. John M. Hazelton played a piano recital in Mrs. Hazelton's studio in the University Building last Monday afternoon.

Stainer's oratorio, "The Crucifixion," will be given by the Kansas City Convention Hall Chorus and Carl Busch's orchestra in the First Presbyterian Church next Friday evening. Crosby Hopps, Charles A. Larson, the Kansas City Male Quartet and Lawrence Robbins, organist, will assist.

To the strains of the "Wedding March," from "Lohengrin," in which opera he had sung the chief bass part scores of times, Francis J. Boyle, leading basso of the Savage Grand Opera Company, walked to meet his bride, Alma Stetzler, at the home of her parents, in this city, last Tuesday afternoon. Winfred Goff, the company's baritone, was the best man. The ceremony was performed by the Rev. Matt. Hughes, of the Independence

Avenue M. E. Church. Mrs. Boyle is an actress. She will accompany her husband during the remainder of the season.

According to music critics here, in Lanie Wynne Kansas City has another young soprano who gives promise of becoming a concert singer of rank and importance. Miss Wynne is a pupil of Laura V. Lull, and she appeared in a complimentary recital in the auditorium of the University Building last Tuesday evening. Miss Wynne's voice is a pure soprano, absolutely even throughout a wide range.

The Savage Grand Opera Company is appearing at the Willis Wood Theatre this week. At every performance the house is crowded to its capacity. It is the "theatrical" financial success of Kansas City's present season.

A farewell concert was given in Turner Hall Monday evening in honor of Mr. and Mrs. Adolf Edgren, who will soon leave this city for Portland, Ore. Mr. Edgren was music manager of the Criterion concessions at the World's Fair in St. Louis, and he will fill the same position at the Lewis and Clarke Exposition at Portland. He is now in Chicago organizing a concert company, which will be composed of forty instrumentalists and singers for the exposition. Among the Kansas City singers engaged is Charles Larson, the baritone. A number of concerts will be given between Chicago and Portland.

Olive Fremstad, who sang the role of Kundry in the recent "Parsifal" production in this city, was taught in Minneapolis three years previous to her appearance in New York city by Miss Williams, now Mrs. George Metcalf, of this city. "While not claiming any of the laurels afterward achieved by the world renowned artist-teacher, Madame Sembrich," I feel, said Mrs. Metcalf recently, "that mine was the effort and labor which finally culminated in the making of a great singer."

Geneve Lichtenwalter, of this city, gave a piano recital at Olathe, Kan., recently. Her program included selections from Chopin, Grieg, Rubinstein and Arthur Whiting.

Ida Bell Martin presented her pupil, Margaret Leavitt, in an invitational piano recital at her studio in the

university building two weeks ago. Miss Leavitt was assisted by Anna Langhorne, soprano.

The Orpheus Quartet, composed of Dudley Eaton, first tenor; Roy Lee, second tenor; Edwin House, Jr., second bass, and Frederick W. Willis, first bass and director, sang at St. Mary's College, St. Mary's, Kan., last Monday evening.

The advanced pupils of Louise Parker, assisted by Elvie Walker, soprano, and Joseph Chick, Jr., violinist, were heard in a piano recital in Miss Parker's studio April 6.

The new officers of the Kansas City Musical Club are: President, Louise Parker; first vice president, Cora Lyman; second vice president, Mrs. J. L. W. Merrill; secretary-treasurer, Frances McCartney; executive board, the officers of the club and Mrs. Leslie Baird, Mrs. W. T. Johnson, Mrs. Eliot Smith, Mrs. E. C. White and Mary Eggleston.

Citizens of Chillicothe, Mo., are planning to erect a monument to Nelson Kneass, who adapted the poem "Ben Bolt" to the music which made it a famous song.

The Philharmonic Choral Society, which sang "King Olaf" at the World's Fair, will give a concert in the Willis Wood Theatre the last of May. The entire program will be devoted to new compositions by Carl Busch.

Jessie E. Palmer, contralto, one of the best of the city's younger singers, gave a complimentary recital at the Uni-

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versity building. Miss Palmer had the assistance of her instructor, Joseph A. Farrell. Elmer Harley was the accompanist.

Pupils of Mrs. Hans Busch, assisted by Sidonie Mallam, soprano, and Ernestine Bainbridge, reader, will give a program at the home of Mrs. G. O. Coffin tomorrow afternoon.

Alice Sovereign in Syracuse.

ALICE SOVEREIGN, the contralto, assisted in a song recital in Syracuse, N. Y., April 4. Local papers said of her:

Alice Sovereign, the contralto, has a charming voice and equally charming personality. Her voice is pure, and her numbers were given with artistic finish.—Syracuse Herald.

Miss Sovereign is a finished artist. Her numbers were received with great applause and pleasure. After the concert Mr. and Mrs. W. S. Parks held a reception at their apartments in the Snowden in honor of Miss Sovereign and Mr. Giles.—Syracuse Telegram.

Miss Sovereign was indeed the greatest surprise of the evening. Her rich voice, appreciative temperament and fine method were genuinely inspiring. She had a selection of numbers admirably fitted to display her ability.—Syracuse Journal.

Miss Sovereign was in Pittsburg assisting at the dedication of the new First Presbyterian Church, April 14, and May 1 she will assume the position of solo alto of that church. She will, however, be heard again in New York and vicinity next season.

Hamlin Goes to Paris.

GEORGE HAMLIN, after a most successful season in Germany, leaves Berlin about the middle of April for Paris, where he will spend several months. Mr. Hamlin will devote several days to Cologne on the way, and will sing his last concert in Germany for the season in Barmen, appearing in Bach's B minor Mass.

Mr. Hamlin will undoubtedly sing in the French capital during the spring season, and in May will give in London one of his Liederabends, which brought him such immense success in Germany during this season.

Mr. Hamlin has many flattering offers for next season in Germany, and it is most probable that he will return to Berlin in the fall.



PROVIDENCE.

PROVIDENCE, R. I., April 13, 1905.

LORA HOLMES, contralto soloist of the Central Congregational Church, gave an interesting song recital at Memorial Hall Wednesday evening, April 4. The program was devoted entirely to English and American composers. Miss Holmes, who is one of the best of our local contraltos, is the possessor of a rich voice, and her artistic interpretation elicited well deserved recognition from the large audience. Among the American composers Dr. Jules Jordan was represented in a new composition, "Her Little Boy." Avis Bliven was accompanist, and she also contributed two piano solos.

The Providence Musical Association announces the engagement of the eminent pianist De Pachmann, who will be heard in recital at Infanter Hall on Monday evening, April 17. Popular prices will be maintained.

Wednesday evening, April 5, Hans Schneider gave the first of a series of four lectures on the "History of the Piano: Its Music and Masters." A novel feature of the entertainment was the playing of Bach fugues on a clavichord by pupils of the schools.

Tuesday evening, April 4, at Pembroke Hall, John C. Manning, pianist, of Boston, gave a Chopin recital. A large and appreciative audience was present.

The music school of Anne Gilbreth Cross held its sixth pupils' recital Friday evening, April 7. The affair was well attended.

April 25 is the date set for the Arion Club's performance of "The Dream of Gerontius." Evan Williams, who is engaged for the tenor role, has been in England during the past season and has studied the part of Gerontius with Sir Edward Elgar, the composer.

Daniel B. Linn has been engaged as bass soloist of St. Stephen's Church.

Saturday evening, April 8, Theodore Bjorksten and Mrs. Bjorksten gave a song recital in the hall of the Y. M. C. A.

Tuesday evening, April 11, a piano recital was given by the pupils of Frank E. Streeter, assisted by Walter E. Rogers, tenor soloist of the Mathewson Street Methodist Church. Those who took part were Grace Latham, Annie Newman, Agnes Brewin, Laura E. B. Mutch, Edith

M. Ettlinger, Eleanor R. Schofield, Florence C. Searll, Anna G. Royce and Benton Johnson.

The Boston Symphony Quartet, composed of Willy Hess, first violin; Otto Roth, second violin; Emile Ferin, viola, and Rudolph Krasselt, 'cello, made their first appearance in Providence on Friday evening, April 14, at Memorial Hall.

One of the best concerts of the season was the second appearance here of Fritz Kreisler and Josef Hofmann at Infanter Hall last Wednesday evening. Albert M. Steinert, who arranged the concert, is to be congratulated.

Mrs. George W. Wheelwright, organist of St. John's Church, held her sixth Lenten recital April 14.

German Musical News.

(New York Times, Sunday.)

Berlin, April 15, 1905.

HUMPERDINCK'S new opera, "The Involuntary Marriage," was received clamorously by the public at the Royal Opera House last night and approvingly by the critics, who, however, regard the music in some parts as being too dramatic for a comedy. The story is from Dumas' "Les Demoiselles de Saint Cyr."

George Hamlin, the Chicago tenor, who spent the winter in Germany, ended his German engagements by a concert at Barmen, near Cologne, this evening. He goes to Paris for a concert. Siegfried Ochs has invited Mr. Hamlin to return next winter and sing with the Philharmonic Chorus.

The Leipzig newspapers contain long and favorable criticisms of two piano concerts given by Ruth Lynda Deyo, an American. The Neueste Nachrichten says she will be one of the great pianists of the future.

Lassen's second symphony, in C major, very rarely played nowadays, was revived in Montreux several weeks ago.



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